EMBROIDERY LESSONS

WITH COLORED STUDIES

THE BRAINERD & ARMSTRONG CO.
NEW LONDON, CONN.

Brainerd & Armstrong's

Spool Sewing Silks

Are "THE BEST" and preferred to other Spool Silks because they are th LONGEST, STRONGEST and SMOOTHEST.

Brainerd & Armstrong Silk is carefully and scientifically made, on the lates improved machinery, which insures a smooth, even thread. It sews smoothly alwaye either by hand or machine. Every spool is carefully measured and will be found bot full length and full strength.

YOUR ATTENTION is especially directed to the fact that the **Shade Number** is now printed with a clear steel die on the **end of each spool of Brainerd & Armstrong's Sewing Silks.**

See Shade Number Here

SPOOL OF B. & A. 100-Yards.

Some Advantages to Dealer.

Stock kept in better order—Each color number in its proper place—Re-orders made by color number without consulting Sample Card—No uncertainty in matching when color number is given.

Some Advantages to Consumer.

Definite information on each spoool as to exact color—Duplicate orders can be made from shade numbers on empty spools—Definite orders can be telephoned or written without sending samples.

See that the Name

Brainerd & Armstrong

Is Printed on Every Spool

B. & A. 100-Yards

There is no deception about this sup rior Sewing Silk. Every yard of threa which is marked on the label can be u wound yard for yard. You can mat more goods with our colors than with a other line of shades. Black supplied sizes OOO, OO, O, A, B, C, D, E, fine to coarsest in the order named. Colo are made in size A only, as this is th medium size and the one best adapted general use.

B. & A. 50-Yards.

Same as the preceding except that there are only 50 yards on a spool. Black supplied in sizes OOO, OO, O, A, B, C, D, E, finest to coarsest in the order named. Colors in size A always in stock.

SPOOL OF B. & A. 50-Yard

SPOOL OF BUTTONHOLE TWIST

B. & A. 10-Yard Buttonhole Twist.

Our Buttonhole Twist is made by the same process as our Sewing Sil and has all the same good qualities. Black made in sizes A, B, C, D, E, from finest to coarsest in order named. Colors made in size D only, th being the medium and most generally used size. Put up 25 spools in a box.

REMEMBER—Our silks are sold at retail at just the same price as all others. So costs you no more money to have the best. Just insist upon it. If any dealer tries sell you some substitute (there are poor silks which the storekeepers can buy for le money and so make a larger profit) *show him you are posted* by refusing to take a but Brainerd & Armstrong's.

The Brainerd & Armstrong Silk Co.,

ESTABLISHED 1867. **100 Union Street, New London, Con**

"DIRECT FROM WORKSHOP"

Baird-North Co.

PROVIDENCE, RHODE ISLAND.

The goods above are pictured actual size; they are listed at our regular catalog prices—**one-third less than retail.**

WE SAVE YOU TIME AND MONEY; WE DELIVER FREE; WE REFUND YOUR MONEY PROMPTLY IF YOU ARE NOT ENTIRELY SATISFIED WITH YOUR PURCHASE.

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You take no risk—we prepay postage or express charges—we guarantee **safe delivery, honest values** and **fair treatment.** Your money is returned if you are not entirely satisfied with your purchase.

Our reliability is fully established—otherwise this publication would not except our advertisement. We have sold **reliable goods** by mail for **fourteen years;** we have thousands of **satisfied customers** in every state. For twelve years we were in Salem, Mass., and during the past two years we have been located in Providence, R.I. Write to our bankers—see what they say: Phenix Nat'l Bank; Mechanics Nat'l Bank, both of Providence, R. I.

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PLATE CXLI. WALLACHIAN SET.

SEE CHAPTER ON WALLACHIAN EMBROIDERY.

BRAINERD & ARMSTRONG'S WASH EMBROIDERY SILKS.

EMBROIDERY LESSONS

WITH COLORED STUDIES

1910

Latest and Most Complete Book on the Subject of Silk Embroidery and Popular Fancy Work.

EDITED BY

A CORPS OF EXPERT EMBROIDERERS.

UNDER THE DIRECTION AND SUPERVISION OF

THE BRAINERD & ARMSTRONG CO.

Color Inserts by the Zeese-Wilkinson Co., New York.

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THE BRAINERD & ARMSTRONG CO.,	841 Broadway, New York City.
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THE BRAINERD & ARMSTRONG CO.,	68 Essex St., Boston, Mass.
THE BRAINERD & ARMSTRONG CO.,	5 So. Hanover St., Baltimore, Md.

FACTORIES:

Spool Silk Factories, Union St.,	New London, Conn.
Throwing Mills, Coit St.,	New London, Conn.
Dye House, Bayonet St.,	New London, Conn.
Weaving Mills, Church St.,	New London, Conn.
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Washington Ave. and 8th St., St. Louis, Mo. — 321 Race St., Cincinnati, O.

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The Brainerd & Armstrong Co.

NEW LONDON, CONN., 1909.

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Introduction.

THAT over an hundred thousand embroiderers each year send for our book "Embroidery Lessons with Colored Studies" is convincing proof that its merits are widely known and appreciated among fancy workers.

This, our publication for 1910, will more than meet the expectations of those who have profited by our former books; and to those hitherto unacquainted with our annual publication, it will illustrate the practical and liberal manner in which we assist and contribute to the pleasure of all who use our silks.

Considerable information can be gleaned by a year's subscription to a number of publications that appear at more frequent intervals, but nowhere else than in our annual publication can so much concentrated and instructive information be obtained at so small cost—enough new suggestions about Stitches, Centerpieces, Doilies, Sofa Cushions and such new work as Wallachian, Coronation Braid, Eyelet, Mountmellick and stylish Stencil Effects as to furnish a person ideas and work for a whole year to come.

An especially valuable feature of this book consists of the Diagrams showing Color Distribution and Stitch Slant for working a large variety of flowers. The Colored Plates also cover the same ground in quite as helpful a manner. In order that the Colored Plates in this book may form a continuation of the preceding series in earlier publications, they are numbered CXLI to CXLVIII inclusive.

In these pages are a limited number of advertisements of concerns whose goods are of a nature to be of special interest to fancy workers and lady housekeepers. The fact that these advertisements are allowed to appear in this book may assure our readers that we believe the concerns to be of the highest business integrity and any dealings with them will be of an entirely satisfactory nature.

Many of our designs have been reproduced by the use of excellent illustrations, but the Red pages at the back of the book should be always consulted in order to learn all the designs we can furnish.

If you are pleased with this book, and if you think it is well worth the small sum that you pay for it, then we shall esteem it if you will show the book to your friends, or tell them about it in your correspondence. We should like to number them among our subscribers.

In conclusion, we desire to emphasize the fact that we do not mention any goods in this book that cannot be procured by any embroiderer in this country, no matter in what remote section she may reside.

If her own dealer does not have them in stock, and if he will not order them for her, then the enclosed Red pages will tell her how she may procure them, and if the directions in the Red pages are not entirely plain, we shall be pleased to write regarding the matter.

THE BRAINERD & ARMSTRONG CO.

For Assisting Fancy Workers.

It is probable that a great many ladies who receive this book will feel desirous of knowing what other assistance we can furnish them in their fancy work, and all such persons will be interested in the following list:

Our Sample Card enables a person to see at a glance what shades of our Embroidery, Knitting and Crochet silks are made and to decide upon those shades best suited to her work. The card places the embroiderer in the position to order our silks by number, from her own storekeeper, or from any other dealer who carries a full line of our goods. SENT FOR 20 CENTS OR FOR 20 EMPTY HOLDERS AND 10 CENTS.

Embroidery Lessons with Colored Studies for 1909 contains over 140 pages and 175 illustrations. Some of the instructive chapters are on Wallachian, Lazy Daisy, Eyelet and Mountmellick Work. There are also shown Coral Work Designs, Centers and Doilies for Huck Darning, Centers with Net Insertion, Hosiery Designs and Novelties. This book contains our twelfth series of Colored Plates CXXXIII to CXL inclusive, reproducing in natural colors Nasturtium, Red Poppy, Dogwood, California Poppy, Strawberry, Maiden Hair Fern, Violet, Daisy, Forget-Me-Not, Holly, California Pepper Berry, Buttercup and some handsome Centerpieces and Sofa Cushions. Embroiderers who desire these Colored Plates should order the book. SENT FOR 16 CENTS OR FOR 16 EMPTY HOLDERS AND 8 CENTS.

Embroidery Lessons with Colored Studies for 1908 contains over 150 pages and 200 illustrations. Some of the valuable features of the book are chapters on Wallachian, Biedermaier, Lazy Daisy, Shadow, Eyelet and Mountmellick Embroidery. A beautiful table set is shown in Eyelet Embroidery; some beautiful designs in Hemstitched Linens; also a great variety of Centers, Doilies, Sofa Cushions, Novelties, etc. The book contains our eleventh series of Colored Plates CXXV to CXXXII inclusive, reproducing in natural colors American Beauty Rose, Jack Rose, Marechal Neil Rose, La France Rose and a number of Centerpieces and Sofa Cushions. Embroiderers who desire these Colored Plates should order the book. SENT FOR 16 CENTS OR FOR 16 EMPTY HOLDERS AND 8 CENTS.

Embroidery Lessons with Colored Studies for 1907 contains over 170 pages and 200 illustrations. Some of the interesting things in the book are chapters on Eyelet Embroidery, Mountmellick Embroidery, Shadow Embroidery, Hedebo Embroidery, Mission Designs, Hemstitched Linens, etc. A handsome Fish Set is shown, and a great variety of Centerpieces, Doilies, Sofa Cushions, Novelties, etc. The book contains our tenth series of Colored Plates CXVII to CXXIV inclusive, reproducing in natural colors Dogwood, Dandelion, Lilac, California Poppy, Clover, Fringed Gentian, Bachelor Button, Geranium, Narcissus, Golden Rod, Jonquil, Sweet Pea, Honeysuckle, Morning Glory, Colo. Columbine, Hollyhock, Fuchsia, Currant. Embroiderers who desire these Colored Plates should order the book. SENT FOR 16 CENTS OR FOR 16 EMPTY HOLDERS AND 8 CENTS.

Embroidery Lessons with Colored Studies for 1906 contains over 150 pages and 190 illustrations. Some of the interesting things in the book are: Embroidery for Ladies' Lingerie; Monogram Luncheon Set on White Linen; Dutch Luncheon Set on Tan Linen; Cut Glass Set; Eyelet, Mountmellick and Hardanger Embroidery Work; a great variety of Centerpieces, Doilies, Sofa Cushions, Novelties, etc. The book contains our ninth series of Colored Plates CIX to CXVI inclusive, reproducing in natural colors Nasturtium, Red Poppy, Carnation, Strawberry, Violet, Daisy, Holly, California Pepper Berry, Buttercup, Wild Rose, Chrysanthemum, Sweet William, etc. Embroiderers who desire these Colored Plates should order the book. SENT FOR 16 CENTS OR FOR 16 EMPTY HOLDERS AND 8 CENTS.

Embroidery Lessons and Colored Studies for 1902. Over 130 pages and 100 illustrations. Great variety of Doilies, Centerpieces, Battenberg Designs, Brown Linen Pieces, Screens, Sofa Cushions, etc. The book contains our fifth series of Colored Plates LXIX to LXXXIV inclusive, reproducing in natural colors Cattail and Cardinal Flowers, Pond Lily, Pink Poppy, Blue Flag or Iris, Cyclamen, White Rose, Wild Rose, Brown-Eyed Susan, Violet, Centerpieces, Screens, Sofa Cushions. Embroiderers who desire these Colored Plates should order the book. SENT FOR 10 CENTS OR FOR 16 EMPTY HOLDERS AND 6 CENTS.

Embroidery Lessons with Colored Studies for 1901 contains over 140 pages, with 125 illustrations of Doilies, Centerpieces, Tea Cloths, Sofa Pillows, etc. Complete instructions for Battenberg Stitches. The book embraces our fourth series of Colored Plates LIII to LXVIII inclusive, reproducing in their natural colors the Chrysanthemum, Passion Flower, Trumpet Flower, Columbine, Fuchsia, American Beauty Rose, Orchid, Tulip, Iris, Wild Rose, Jonquil, Fish and Sofa Pillows. Ladies who desire these Colored Plates should order the book. SENT FOR 10 CENTS OR FOR 16 EMPTY HOLDERS AND 6 CENTS.

Illustrated Lessons in Embroidery Stitches. This book teaches by illustration and minute direction how to make each and every stitch used in all kinds of modern embroidery. Contains 40 pages and 120 illustrations. It embraces a valuable chapter entitled "How to Embroider Flower Stems." Every embroiderer needs to have it on hand for frequent reference. It will teach beginners how to embroider. SENT FOR 10 CENTS OR FOR 10 EMPTY HOLDERS AND 4 CENTS.

Blue Book, like our Sample Card, should be kept close at hand by every embroiderer, for constant reference. This book enumerates the shades of our silk which have been found most satisfactory in embroidering over 180 different flowers, leaves and fruits. SENT FOR 4 CENTS OR FOR 6 EMPTY HOLDERS AND 2 CENTS.

Knitting and Crochet Book. Its 140 pages and 90 illustrations deal exclusively with Knitting and Crocheting. It treats the subject from the beginning and covers thoroughly the knitting and crocheting of such articles as Stockings, Socks, Mittens, Hoods, Purses, Undervests, Infant's Wear, etc. SENT FOR 10 CENTS OR FOR 12 EMPTY HOLDERS AND 4 CENTS.

Catalogue contains general information regarding our productions. SENT TO ANY ADDRESS FOR A 2-CENT STAMP.

☞ **Embroidery Lessons with Colored Studies**, for the years 1898, 1899, 1900, 1903, 1904 and 1905 can no longer be furnished, the editions having been exhausted.

THE BRAINERD & ARMSTRONG CO.,
100 UNION STREET, NEW LONDON, CONN.

We mail this book—"Embroidery Lessons with Colored Studies," for 1910—for 16 cents. We do not send this 1910 book for Holders.

SOME INTRODUCTORY HINTS.

Good Silk is the First Requisite of Good Work.

THE best worker cannot do herself justice if compelled to use a silk which splits or frays in spite of all her care; or one whose lustre is quickly lost — notwithstanding the most careful handling — rendering her work dull and lifeless, even before it is completed. The best is the cheapest. An inferior silk is not economical at any price. It is much better economy to pay a little higher price in order to have a silk that will not run in washing and, by running (as some inferior silks do), render practically worthless a piece of work upon which has been expended that which is more valuable than money — time and patience. In purchasing the "ASIATIC DYE" Wash Silks, manufactured by THE BRAINERD & ARMSTRONG CO., the embroiderer can be certain that the colors are absolutely fast, as they have stood the test of many years. The fact that Brainerd & Armstrong's Wash Silks may be purchased in Holders, like that shown in the illustration, is a great advantage to embroiderers. These Holders save time and patience by preventing snarling, and they economize in silk by preserving the last thread in as good condition as the first. They deserve the name, "a boon to embroiderers," by which they are often called. The Brainerd & Armstrong Co. has patents covering the exclusive rights to every part of this device and, while unsuccessful imitations have been attempted, the goods still remain something unique, which cannot be furnished by any other manufacturer in the world. Embroiderers, therefore, have the pleasure of using the best embroidery silk in this most convenient Holder. The empty Holders, after the silk has been used from them, will entitle her to a large number of prizes which will be of assistance in her work.

The particular thread to be selected depends largely on the character of the work and the artistic effects to be produced. It is our intention to describe these different embroidery threads, and to enumerate some of the ways in which they may be used to the best advantage.

"Asiatic" Filo Selle. — Sometimes called "ASIATIC" FILO, is superior to any silk in the world for solid embroidery and fine outline work. It is finer than any other thread and for this reason gives a larger

range to the skillful worker to produce the most harmonious shadings and artistic effects. It is especially adapted for floral designs on linen and is unsurpassed for working table linen.

"Asiatic Roman" Floss — Similar to Filo in twist, but a much heavier thread. It covers the ground more rapidly. It also is used for solid embroidery and outline work, but on heavier fabrics. It is a

splendid thread for finishing the edges of linens and similar fabrics where a brilliant and lustrous effect is desired.

"Asiatic Caspian" Floss—This silk is especially designed for finishing the edges of linens and is at present more widely used than any other thread for scallop work on doilies and centerpieces. It is dyed in many plain colors and also in eight shaded colors; in fact it is the only one of our high-grade embroidery silks that we dye in shaded colors. It is not intended for solid work, like the Filo and "Roman," but can be used effectively for outlining and cross-stitching.

"Asiatic" Twisted Embroidery—A thread that is harder twisted than any yet mentioned. Its tight twist makes it very durable, and it is a popular thread for general embroidery. It was most used for scallop work until the introduction of our "Caspian" Floss.

"Asiatic" Rope Silk—A large, loosely twisted silk. It is used for bold designs in outline or solid embroidery on heavy material.

"Asiatic" Mountmellick Silk—This is a hard twisted thread specially designed for Mountmellick Work. It is furnished in four sizes F, FF, G and H, finest to coarsest in the order named. Size FF is about the size of Twisted Embroidery Silk. Mountmellick Silk is dyed in White only. For Mountmellick Work in colors, our Twisted Embroidery Silk is used.

"Asiatic" Art Rope Silk—Similar to Rope, but a trifle harder twisted.

"Asiatic" Outline Embroidery—A desirable twisted thread, finer and harder twisted that our Twisted Embroidery Silk mentioned above. It is used for outline and buttonhole work, on fine quality linen or other fine fabrics.

"Asiatic" Honiton Lace Silk—A thread somewhat like the one preceding but of a peculiar twist designed for Honiton Lace Work.

A sample of each of these threads may be found in Brainerd & Armstrong's Sample Card of Wash Silks. This card will also enable an embroiderer to see at a glance over 390 different shades in which the threads are dyed and to decide upon those best suited for her work. Any one can procure one of these cards by sending 20 cents in stamps to THE BRAINERD & ARMSTRONG Co., 100 Union St., New London, Conn. The owner of one of these cards can order her silk by number from her own storekeeper, or where she cannot get them in her own city, from a more remote dealer who carries a full line of Brainerd & Armstrong's Silks.

The famous "Asiatic" Wash Silks can be ordered by number from nearly all Art Societies and leading dealers in Art Embroidery materials, as well as from teachers of Art Embroidery who have Art Rooms throughout the United States.

If the worker is persuaded into buying some inferior silk by her dealer, and if the colors run and she makes a failure of her work, she cannot avail herself of the excuse that the proper thread for her work could not have been found in Brainerd & Armstrong's list of Wash Silks, for the list is complete and contains the best threads for all kinds of embroidery.

Sometimes a lady finds that a dealer has mixed a few skeins of some other silk with the skeins of "Asiatic Dye" Wash Silk which were ordered. Perhaps he does this because he can make more profit on an inferior grade; perhaps, because the exact shades were missing in his line of goods; but in either case, the lady has a perfect right to return the unknown silks and insist that her dealer send her no silk except that which has the name, The Brainerd & Armstrong Co., printed in a prominent position on the tag.

Some other dealer is pretty sure to have the shade she desires, but in case the lady is still unable to obtain the shades desired and if her dealer will not

get them for her, she may then send the proper amount to THE BRAINERD & ARMSTRONG CO., 100 Union Street, New London, Conn., who will see that the order is promptly filled the day it is received, by some retail store.

Care of Hands and Selection of Needles.

If the embroidery silk does not work smoothly and looks rough on the linen, the embroiderer's hands or her needle may be at fault. In every case the difficulty is pretty sure to be attributed to a fault in the silk or needle, because everyone is more ready to find a defect in some external object than in themselves, and this makes it most pertinent to draw special attention to the fact that the embroiderer should take care of her hands, to keep them as smooth and soft as possible.

The best needle for embroidery is one which has a smooth eye that allows the silk plenty of play, without pulling it to pieces or roughing it in the least.

Be sure your needle is adapted to the size of the silk. If the eye be too small, the silk cuts and frays, because it gathers in a thick lump at the eye of the needle, which has to be forced through the fabric to the detriment of the silk. If the eye be too large, the work takes on the appearance of having too few stitches, and holes mark the edges of every stitch. It has been found from experience that a No. 9 or No. 10 needle is especially well adapted for general use with "Asiatic" Filo; while a No. 12 needle is used for the finest embroidery with a single thread; a No. 7 needle is used for "Asiatic Roman" Floss, "Asiatic" Twisted Embroidery and "Asiatic" Outline Silk; a No. 8 for "Asiatic Caspian" Floss; and a No. 3 for "Asiatic" Rope Silk. In working upon certain materials, it may be advisable to select some sizes different from those mentioned above, but the above selection will be found suitable for general use.

Any embroiderer who cannot obtain embroidery needles from her regular dealers, can send her order with remittance, at the rate of 6 cents per paper, to THE BRAINERD & ARMSTRONG CO., 100 Union Street, New London, Conn., who will see that the order is promptly filled by some retail store. The needles are put up 25 of a size in a paper and papers cannot be broken. In ordering, state how many papers are desired of each size.

To please embroiderers who do not wish as many as 25 needles all of the same size, we this year offer special case 757 which contains an assortment of sizes ranging from 5 to 10. This beautiful case has a mica front and opens at the back like a pocket book, so that you can always see at a glance whatever size you want and get it readily. The price for this case of needles is 10 cents. It can be ordered by any embroiderer in the same manner as explained in the preceding paragraph for the regular papers.

In shading where a number of colors have to be used alternately, an experienced embroiderer will not confine herself to one needle which has to be threaded and re-threaded with the different colors, at a considerable loss of time, but she will have a needle for each color and use them in succession, as each color is required in her work.

Embroidery Hoops.

It is equally true that many small pieces of work do not require the use of embroidery hoops, and that most of the larger pieces cannot be nicely done without them. They keep the work from drawing and are an assistance in shading, because an embroiderer cannot observe the shades properly, if obliged to hold her

work in her hand. A good pair of these hoops or frames can be manufactured at home by taking two wooden hoops, one a little larger than the other, and winding both smoothly and firmly with narrow strips of White cotton cloth until one hoop fits very closely over the other.

DUCHESS HOOPS.

PATENTED.

Those who do not care to trouble to make their own hoops can buy the Round and Oval Duchess Hoops, as shown by the illustrations, at very slight cost. The distinguishing feature of these is that there is a Felt Cushion on the surface of the inner hoop, which gives the required tension to hold tightly stretched a thin or thick fabric and to render slipping impossible.

Any embroiderer who cannot obtain these hoops from her regular dealer, can send her order with remittance at the rate of 15c. per pair to the Brainerd & Arm-

strong Co., 100 Union St., New London, Conn., who will see that the order is promptly filled by some retail store. Hoops are furnished in the following sizes: Round Duchess Hoops in 4, 5, 6, 7 or 8-inch size; Oval Duchess Hoops in 3 x 6, 4½ x 9 or 6 x 12 inch sizes.

The fabric to be worked is arranged by placing it over the inner hoop and drawing it smooth and even. The outer hoop is then pressed firmly down over the inner one, so as to hold the goods with an even tension and without straining them. In using the hoops, care should be exercised not to draw the work or crowd the stitches.

Laundering Embroidery.

Our directions given below are intended to apply to *most difficult pieces.*

It does not follow that such special care is required upon plain, simple work. with no raised surfaces. These directions apply especially to first washings and to such work as strawberries, fruits or work that is raised or stuffed. Where figures or petals are raised, they absorb and hold so much water that any pressure of a hot flat upon them *when wet* is likely to drive steam and dye out into the linen. The first thorough washing of an embroidered piece will usually remove all loose dyes, and each subsequent laundering is attended with less and less risk; therefore, use best judgment and greatest care the first time.

WASHING. An embroidered piece should never be put in with the regular wash. Let it be washed by itself in a large bowl or tub which will hold a liberal amount of water. USE PLENTY OF WATER. Use fairly hot water and make a light suds of "Ivory" or any other pure soap. Rinse and wash quickly. If the linen is soiled, rub that portion between the hands, but avoid a general rubbing. Take it out of the suds and rinse thoroughly in clear water. Having thoroughly washed the article, commence to dry it.

DRYING. A wet piece of embroidery should never be hung up to dry; never be folded upon itself and thrown into a heap; never left a moment while attending to something else. Lay the piece flat upon a dry towel or thick cloth, and roll it up inside this in such a way that no part of the embroidery can touch any other part of the linen. In this shape it can be wrung or twisted without danger. After one or two such operations, then

unwrap and shake vigorously until the article is dry enough to iron.

IRONING. Lay the piece face down upon an ironing board, well-covered with several thicknesses of material like heavy flannel. Spread a clean, White cloth over the embroidery and iron lightly the whole surface, being careful not to press too heavily upon embroidered portions, especially if they are stuffed. As the article becomes dry and smooth, the top cloth can be removed, and the final polish put on with a moderately hot iron, always on the wrong side, being careful to keep the flat off from raised or heavily embroidered portions.

Each subsequent washing can be done with less risk.

Laundering Waists, Ladies' Lingerie, Suits, Etc.

FOR EMBROIDERING such articles as Waists, Ladies' Lingerie, etc., we recommend in many cases the use of some one of our White Embroidery Silks. No cotton or linen thread can give the rich' lustrous effect of a silk thread. Some people have the idea that White Silk thread will turn Yellow. This idea has gained currency because some people are careless and have at some time allowed their White silk embroidery to become ruined by letting it get into the boiler with the general wash. They would not have done this with a piece of silk embroidery in colors. No more should they do it with a piece of silk embroidery in White. Don't think because a piece of silk embroidery is White that it is not entitled to the care which all silk embroidery should have. If it has this care and is laundered in accordance with the directions given above that apply to all silk embroidery, the color will remain pure White and wear for many years.

Some Additional Helps.

IN DOING EMBROIDERY there are some points, by the observance of which it is possible to add much to the attractiveness of a piece of work.

SMOOTH AND EVEN WORK. After drawing a thread from the skein, pass it lightly between tip of forefinger and thumb, to assure yourself which way the twist runs. This can easily be distinguished with very little practice, and upon this depend the regularity of your shading and the smoothness of your work. Insert the thread in the eye of the needle, so as to have the twist seem to run down from the needle. If the opposite end of the thread is inserted in the needle, then the thread will be drawn through the linen against its twist, which causes roughness and knots.

KNOTS. Never knot your thread, as it causes the work when finished to have a lumpy, rough appearance. Fasten the thread by running it in the cloth, or sewing it over and over on some portion of the material that is to be covered by the work. In finishing up a needleful of silk, fasten it in the same way, always clipping the silk short, else it will work to the surface and give a ragged appearance. Never bite the silk, as it pulls and gives it a drawn look.

WORKING A LEAF OR PETAL. The leaf or petal which laps under should be worked first. Some begin at the centre of a petal and work out, others at the edge and work in, and still others begin at the base and work up. Whichever way is most convenient will become your way, for solid embroidery always allows wide scope for individuality. A simple method is to begin at the apex of the leaf or petal and, after making a line of stitches down

the center, work to the right until the right half is finished; then going back to the apex again, work to the left until the other half is completed. If the work calls for delicate shading, begin at the base and gradually work upward on the whole leaf or petal until completed. Some outline the veinings first and fill in around them, but the better way is to put such veining as may be necessary in last, over the finished leaf.

MAKING OUTLINE DISTINCT. The question is often asked as to how petals and leaves can be worked so that they will not seem to run together. Many embroiderers make each leaf and petal stand out distinctly from the rest by outlining its edges. This treatment raises the work and develops its lights and shadows better than the flat treatment. It should be noticed, however, that this outlining can raise the work only moderately and that the work is padded with White cotton or silk when very high effects are to be produced.

ARTISTIC SHADING. Shading must be done so artistically as to leave no sign where one color begins and the other ends. This is easily done by running the stitches of one color well up into the other, so as to leave no decided line where they meet.

Beware of Cheap Silks.

Beware of the inferior silks. They run in washing and ruin your finished piece of embroidery. It is a waste of money to buy cheap, inferior silks. The safe way, is to insist on having Brainerd & Armstrong's Wash Silks. See that the name, Brainerd & Armstrong, is on the tag of every skein of silk you use.

"B. & A." Stamping Preparation Outfit.

This preparation is especially recommended for transferring designs from perforated patterns to linens or to other goods. The outfit consists of a brick or square block of the stamping preparation and a pouncet or distributor. All are neatly put up in a paste-board box with printed instructions for using. It is very easy and simple to use this preparation and the result is very satisfactory. A small quantity of benzine and kerosene are mixed together in equal amounts, the pouncet is moistened with this mixture, rubbed on the brick and then rubbed over the perforated pattern — always on its smooth side. In other words, the side of the perforated pattern that feels rough by reason of the perforations is placed next the goods. The stamping dries instantly; the perforated pattern can be used again and again; the stamping preparation will last a long time and stamp many patterns. This outfit sells for 25 cents each including both stamping brick (either Blue or White) and pouncet. Stamping brick without pouncet 15 cents each. See Red pages.

Prizes for Empty Silk Holders.

If you procure our silks in Holders, you have the advantage of using the best silks put up in a form (the exclusive and patented property of this Company) that prevents snarls and loss from roughs and tangles. The empty Holders may win for you valuable Cash Prizes as described in the back pages of this book and will also be accepted in part payment for stamped Linens. If, for example, you wish a 22-inch stamped linen that retails for 40c. each, you can obtain it for 40 empty Holders and 20c. Then besides receiving the linen, the same Holders will be placed to your credit towards the Cash Prizes.

LESSONS IN EMBROIDERING FLOWERS.

AN embroiderer should not lose sight of the fact that she is employed in an art which gives the greatest scope for originality. One of the results of this circumstance is that no two embroiderers are to be found who will treat the same design in exactly the same manner. Indeed, an expert embroiderer generally conceives of several entirely different and equally correct ways for treating a design, as soon as she sees it. This fact is emphasized in this particular chapter, in order to show that, while the instructions given in the following pages are entirely correct for each flower, there are at the same time other ways for embroidering the flowers and other colors which can be combined in them to good advantage. It may even sometimes happen that the directions, printed in our other books may seem to differ from the directions given in these pages for embroidering the same flowers. This is the result of the scope which the subject allows and does not indicate that either set of instructions are wrong. On the contrary, they are both equally correct, and the embroiderer can follow the method which seems to her most desirable.

Another important point to be kept in mind is that the limited space in this book does not always allow us to give full instructions for all our designs in a flower. It is accordingly necessary for a person to look carefully through the designs enumerated in the Red pages in the back of this book, in order to learn of all the different linens we may have stamped with a particular flower.

Table of Flowers.

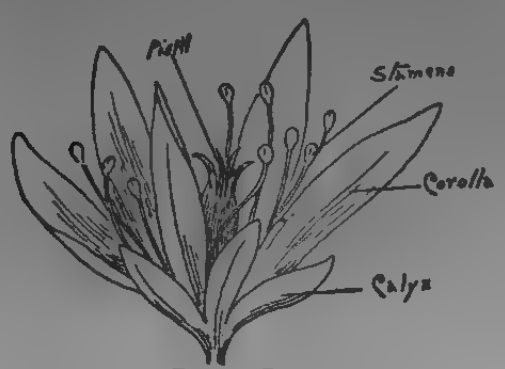
The purpose of the following table is to enumerate in alphabetical order some of our different floral designs and to show the pages where the instructions are given for working each particular kind of flower:

American Beauty Rose	Linen	1173A.	See page	26
Bridesmaid Rose	"	1173B.	" "	28
California Pepper Berry	"	1172B.	" "	24
Carnation	"	1173D.	" "	30
Carrot, Wild	"	1173E.	" "	31
Cherry	"	1172C.	" "	25
Chrysanthemum	"	1172D	" "	25
Chrysanthemum	"	1175G.	" "	25
Daisy	"	1171B	" "	18
Field Poppy	"	1171F.	" "	21
Forget-me-not	"	1171C.	" "	18
Holly	"	1174G.	" "	26
Jack Rose	Linen	1173C.	See page	30
Maiden Hair Fern	"	1171D.	" "	20
Pepper Berry	"	1172B.	" "	24
Poppy, (Red) Field	"	1171F.	" "	21
Rose (American Beauty)	"	1173A.	" "	26
Rose (Bridesmaid)	"	1173B.	" "	28
Rose (Jack)	"	1173C.	" "	30
Rose (Wild)	"	1171A.	" "	15
Strawberry	"	1172A.	" "	21
Violet	"	1171E.	" "	20
Wild Carrot	"	1173E.	" "	31
Wild Rose	"	1171A.	" "	15

Meaning of Botanical Words.

Modern embroidery concerns itself largely with the working of flowers at the present time. It, therefore, greatly assists an embroiderer, in understanding the instructions for working a flower, if she knows its different parts and their names.

Every complete flower has four parts—



FLOWER PARTS.

namely, calyx, corolla, stamens and pistils. Our illustration shows a flower that has all these parts very distinct and regular.

Calyx means the "flower cup" and is the cup or outer covering of the blossom. It is generally green and leaf-like. A single division or section of the Calyx is called a *Sepal.*

Corolla is the inner cup or outer set of leaves of the flower. It is generally colored and the showy part of the blossom. A single division or section of the Corolla is called a *Petal.* The chaliced part of a flower is the part which is shaped like a cup; hence the word *Chalice* is often used instead of Corolla in flowers where the cup is very pronounced.

Stamens, as shown in the illustration generally grow fast to the bottom of the Corolla. Each stamen consists of two parts, a *Filament* and an *Anther.* The Filament is the stalk; the Anther is the little case on top of the Filament. It is filled with a powdery matter, called *Pollen.*

Pistils are the bodies in which the seeds are formed and belong in the center of the flower. Some flowers have one Pistil only; others have a great many. A complete Pistil has three parts. At the bottom is the *Ovary*; this is prolonged upwards into a slender body called the *Style*; the rough part at the very top is called the *Stigma.*

Single and Double Threads.

It is often the case that two threads of the Filo can be used in the needle with better results than a single thread, and an embroiderer who understands when it is proper to resort to the use of the so-called "double thread" can give to her work a richness which would be lacking if she confined herself exclusively to a single thread.

The rule which governs the use of the single or double thread is derived from the general principle, that the lighter and more delicate the figure or fabric, the finer should be the thread. It is, therefore, proper to use a double thread when the figure to be embroidered is large or the material heavy. In such cases, the whole flower or leaf is sometimes completed with the double thread, but more often the double thread is continued nearly to the center, and the "shading in" is done with a single thread. The advantage gained from such a use of the "double thread" is apparent in the increased richness and weight of the work. It can, therefore, be taken as a safe rule, in embroidering good sized flowers or in working upon heavy material with Filo, that the outer portions of the petals and foliage should be done with a double thread, and the shading in towards the center, with a single thread.

But this rule does not apply to small flowers or delicate materials, which should be worked with a single thread on the edge and throughout the whole embroid-

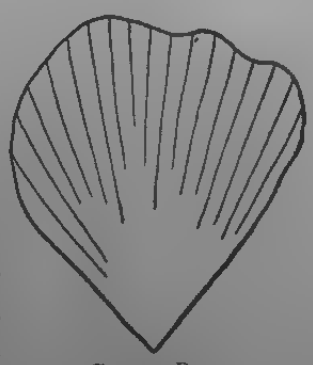
ery. The use of two threads anywhere in such delicate designs would give a clumsy and unwieldly look to the work, and, indeed, even a single thread sometimes seems too clumsy for such work and it is necessary to split it for shading the centers. It is always possible to experiment with a design on a separate piece of linen and to soon determine whether it is better to use a double, single or split thread.

Another important thing is to thread the needle correctly. It is not proper, when it is desired to use a double thread, to double a single strand in the needle, as the twist will run in opposite directions and cause the silk to be roughened. The correct way is to pull two strands out of the skein together. The two strands will naturally cling together and they can be easily threaded into the needle.

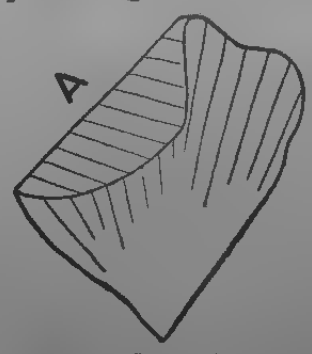
Direction of Stitches in Turn-over Leaf or Petal.

If an embroiderer is in doubt as to the direction which the stitches should take in any turn-over leaf or petal, this point can easily be decided by drawing a similar leaf or petal on a piece of paper, cutting it out with the scissors and then folding over the edge. This can be made clear by taking an actual case. An embroiderer has a linen upon which appears a petal like the illustration at the left and she is uncertain as to what direction the stitches should take in turn over part marked A. To decide this point she should trace on a piece of paper of ordinary thickness, the petal as it would appear without the edge turned, and mark the direction which the stitches would take in such a petal. Her drawing will then appear like the middle illustration. Now let the embroiderer cut out this paper design with her scissors and turn over the edge so as to make it like the design on her linen. Her drawing will resemble the illustration at the right, except that the turn-over part at A will appear blank until the paper drawing is placed against the window pane, when the direction of the lines at A can be easily seen. An embroiderer does not need any skill to draw this, for it will require only a moment for any one to make some sort of a rough sketch, which will be good enough to determine any case of stitch direction in a turned leaf or petal.

Stamped Petal.



Drawn Petal.



Turned Drawn Petal.

Rule for Sewing Lace or Fringe to Edges.

It is often desirable, either by reason of the character of the stamped design or for the purpose of increasing its beauty, to finish a piece by sewing a fancy lace or fringe to its edge. This is easily accomplished when the edges are straight.

In the case of rounding edges, there is sometimes doubt as to how to attach lace that comes in a straight piece. This is easily accomplished with a little practice and experience. After the embroidery has been completed, the cloth is trimmed

in a circle at a desirable distance, often from one-half to a full inch outside the design, and the edge turned under in a fine hem and stitched. To the edge thus prepared, is sewed the lace or fringe.

This is accomplished by first basting the lace or fringe very carefully to the edge, allowing only enough fullness to get around the curve but not so much as to prevent it from lying flat. Care must be exercised not to gather the lace on, for this would prevent it from finally lying flat. When this work is done, draw the basting thread enough to make the lace or fringe fall properly into place; now when the lace or fringe is in this position, stitch it on the machine before removing the basting thread. It can be sewed on by hand, but its appearance is improved if sewed by machine. It will now be found that when the finished piece is dampened and ironed on the reverse side with a hot flat, the lace or fringe will lie down flat and even.

The following lengths should be sufficient for outside edges for the different sizes of round centers: 7-inch ¾ yd; 9-inch $\frac{8}{9}$ yd; 12-inch $1\frac{1}{8}$ yds; 18-inch 1¾ yds; 22-inch 2¼ yds; 27-inch 2¾ yds; 36-inch 3½ yds.

Buttonhole Stitch Preferable to Laces for Edges.

The tendency is sometimes to favor the use of fancy laces as a finish for the edges of centerpieces and doilies. An edge in a pretty scallop design and finished in Buttonhole Stitch with the proper embroidery silk, gives quite as rich an effect and as a rule is more in keeping with the rest of the work. Such an edge has the double advantage of being something that every embroiderer can herself fashion with her own needle and avoids the necessity of a long search for a satisfactory lace, to say nothing of the additional cost and expense that the use of lace involves in finishing the piece.

If an embroiderer is partial to the use of lace as a finish for edges, the designs in this book are of such a character that lace can be used on the edges as an additional finish. When the doily and centerpiece designs are treated in this manner, their scalloped borders are worked in Buttonhole Stitch according to our instructions, and the linen is trimmed away at a distance of from a half inch to an inch from the scallops, turned under with a fine hem to which the lace is attached. Satisfactory laces for such a finish can be purchased from the dry goods stores.

Embroidery Stitches.

Several of our earlier books have gone most thoroughly into the subject of embroidery stitches, with the object of making plain to the novice just what stitches are used in the various kinds of modern embroidery, and of explaining the manner of working in so explicit a way as to render them easy of execution even to the beginner.

Having so thoroughly covered this subject in our earlier books, we have decided not to introduce it into these pages to the exclusion of newer matter. If any of our readers should find herself without any of our previous books on the subject and should desire the book entitled "Illustrated Lessons in Embroidery Stitches," we can send her this book, on receipt of her order with 10 cents remittance in stamps.

Notice for Embroidery Teachers.

Teachers who are just starting pupils in embroidery will find this book of the greatest possible assistance. It furnishes the novice with a diagram of each flower,

with stitch slant marked and the distribution and placing of the shades indicated by a system of letters and numbers. If the pupil is to commence her lessons with wild rose, then she should procure our Design 1171A, and do the work with our diagram of wild rose (See page 16) constantly before her. If the lesson is on any of the other floral subjects, the corresponding diagram should be followed closely. Besides the diagram, a Colored Plate of wild rose can be found in some one of our earlier books which are still to be had.

It is also important that the pupil have a copy of our book entitled "Illustrated Lessons in Embroidery Stitches." This book can be ordered of the Brainerd & Armstrong Co., 100 Union Street, New London, Conn., at 10 cents a copy. It explains to the novice just what stitches are used in the various kinds of modern embroidery, and shows by illustration the manner of working them so plainly as to render them easy of execution, even to the beginner.

Important Notice Regarding Designs in this Book.

We expect to have a full stock of all the stamped linens, exactly as illustrated in this book until September, 1910. By that time, we may find that some of the patterns have been copied by other people and have become old; and when such time arrives, we shall desire to reserve the privilege of substituting some more recent and equally attractive patterns in the same flowers, from the new designs which we are constantly bringing out.

Wild Rose.

A Colored Plate of this flower was furnished in our Embroidery Books for the year 1906. Diagram on page 16 will greatly assist the embroiderer. The flowers on our Linen 1171A (See page 17) are worked with Brainerd & Armstrong's Wash Silks 2670a, 2670b, 2670, 2671, 2672, 2673, 2674, 2675; for the centers 2620, 2632, 2635; for leaves and stems 2620, 2621, 2622, 2623, 2624, 2625; for thorns 2092.

The flowers and leaves are worked throughout in solid Kensington Stitch, except when otherwise stated. The flower petals are worked in shades of Pink. In some of the petals, make the edges dark and shade lighter towards the center; in other petals reverse this shading. A turned-over edge of a petal is slightly raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. The part of the petal that comes in the shadow, under a turned-over part, should be worked dark. The center of each open flower is worked solid in Satin Stitch, with Green 2620. Stamens radiate from this center. Each is made with a single long stitch of 2620. At the end of each stamen, make a French Knot of 2632 and 2635, alternating them and using one thread at a time. The reverse side of a petal should be shaded light on the edge and darker towards the base.

In the buds, such part of the inside petals as shows is worked solid in Kensington Stitch with a dark shade of Pink. The small leaves at the tip of the bud are made solid with the lighter shades of Green. The calyxes on the buds are worked solid in shades 2622 and 2623.

Leaves are worked solid in Kensington Stitch with the shades of Green mentioned for that purpose. In some leaves, place light shades on the edge and darker towards the center; in other leaves reverse this shading. Midrib and fine stems are outlined with the darkest shades of Green. The thicker stems are worked

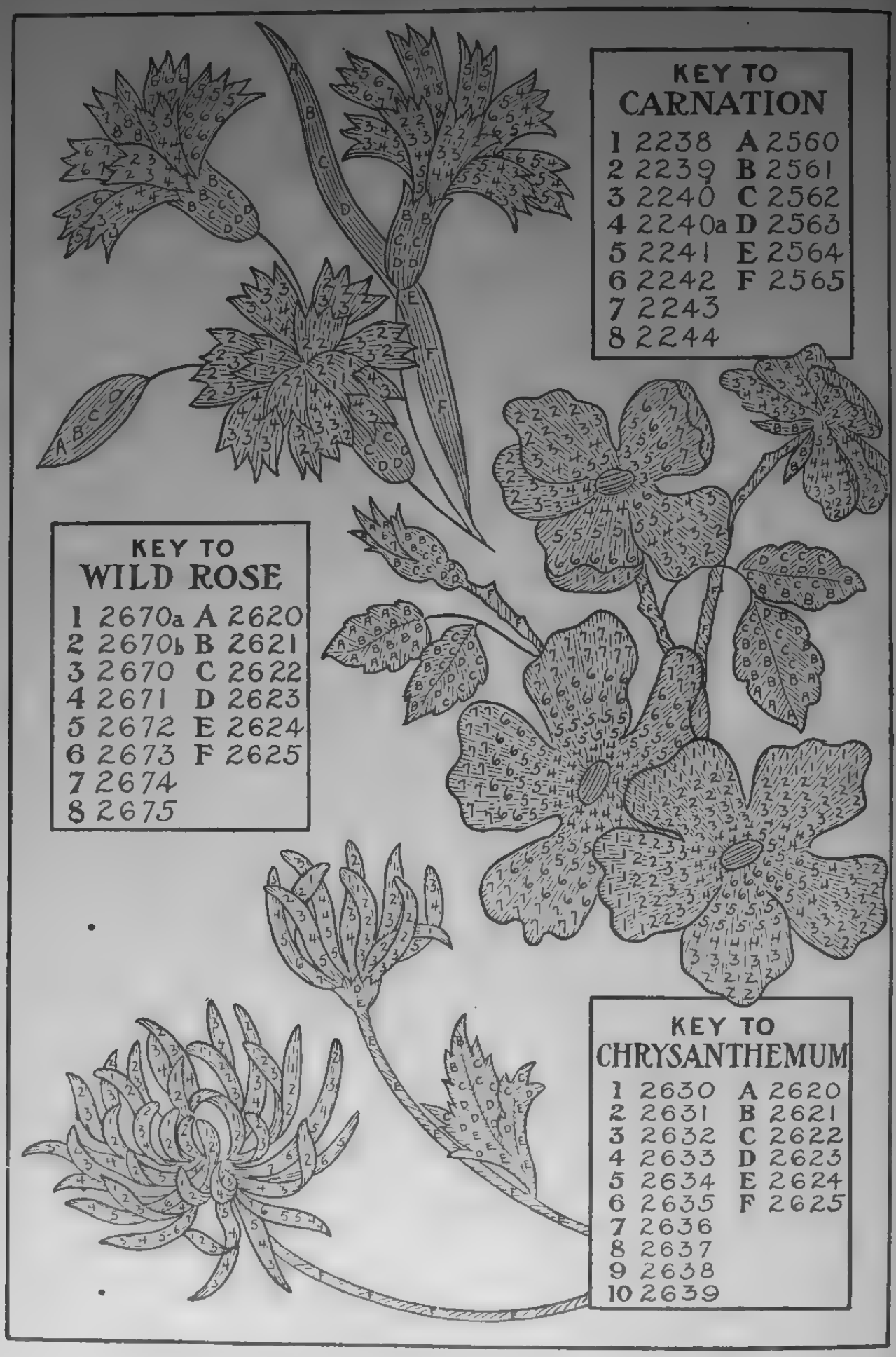


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
WILD ROSE — YELLOW CHRYSANTHEMUM — CARNATION.

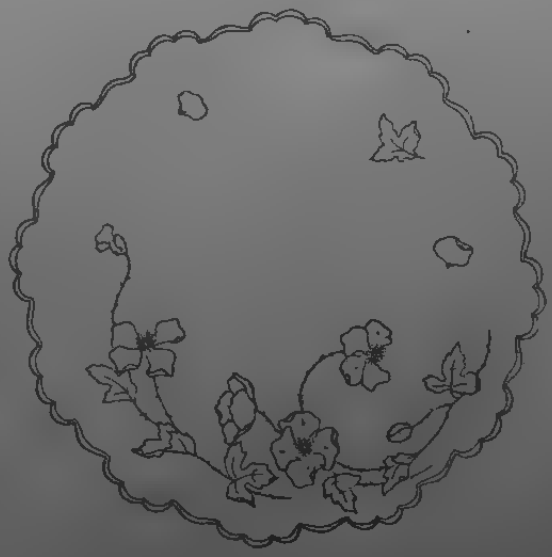
WILD ROSE DESIGN 1171A. (See page 15.)

MAIDEN HAIR FERN DESIGN 1171D. (See page 20.)

DAISY DESIGN 1171B. (See page 18.)

VIOLET DESIGN 1171E. (See page 20.)

FORGET-ME-NOT DESIGN 1171C. (See page 18.)



FIELD POPPY DESIGN 1171F. (See page 21.)

Made in 7, 9, 12, 18 and 22-inch sizes.

solid in Kensington Stitch taken lengthwise of the stem with Green 2624 and 2625, shaded slightly with Reds 2091 and 2092. The thorns are made solid with 2092.

In this Linen 1171A (See page 17), the scallops on the edge are first raised with White Knitting Cotton and then worked solid in Buttonhole Stitch, with "Caspian" Floss; each series of three crescent-shaped scallops with White and each long scallop between these with Pink 2670b.

For prices, see pages printed in Red.

Materials—Linen 1171A, 22 inch size. "Asiatic" Filo Selle, 2 skeins each 2671, 2672, 2673, 2092, 2621, 2622, 2623, 2624, 2625; 1 skein each 2670a, 2670b, 2670, 2674, 2675, 2632, 2635, 2091, 2620. "Asiatic Caspian" Floss, 5 skeins 2002; 4 skeins 2670b. Smaller sizes—(7, 9, 12 and 18 inches)—takes less silk.

Daisy.

Colored Plate CXLII and the Diagram on page 19 will greatly assist the embroiderer in working our Linen 1171B (See page 17). For the flowers, use Brainerd & Armstrong's Wash Silk, 2002, 2481, 2636, 2638; for leaves and stems, 2620, 2621, 2622, 2623, 2624.

The petals of the flowers are worked throughout in Kensington Stitch. Work the points of the petals with a double thread of shade 2002 and then use a single thread of 2481 towards the center, being careful to blend the shades well. Fill the center with French Knots of two shades of Yellow, placing the lighter shade in the center. Calyxes are worked solid in Satin Stitch, with shades 2622, 2623, 2624, one shade only being used for each calyx.

Leaves of daisy are worked solid in Kensington Stitch, with the Greens mentioned for that purpose, shading lighter at the tip and darker towards the base. Stems of the daisies are outlined with Green 2623 and 2624.

All of the scallops on the edge of this Linen 1171B (See page 17) are raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with "Caspian" Floss 2741. The single line curved ends of the scallops, projected inward on the linen, are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1171B, 22-inch size. "Asiatic" Filo Selle, 6 skeins 2002; 3 skeins each 2636, 2638; 2 skeins each 2481, 2623, 2624; 1 skein each 2620, 2621, 2622. "Asiatic Caspian" Floss, 8 skeins 2741. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Forget-Me-Not.

A cluster of these embroidered flowers is shown on Colored Plate CXLII.

For the flowers on Linen 1171C (See page 17), use Brainerd & Armstrong's Wash Silks 2030a, 2030, 2031, 2031a, 2150a; for the center, 2016; for leaves and stems, 2620, 2621, 2622, 2623, 2624.

In such small petals as these, do not attempt to make a petal in two colors. The flower petals are made with shades of Blue and Pink, in Satin Stitch. Two shades may be used in the same flower, but not in the same petal. The stitches are slanted toward the center. In some of the lighter flowers, work into a petal a few stitches of 2150a. This same shade of Pink, 2150a, may be used to work a few buds. A French Knot of 2016 is placed in the center of each open flower.

The leaves are worked in Kensington Stitch, with shades of Green. They are shaded light at the tip and darker towards the stem. The stems are outlined with Green 2621 and 2623, the lighter shades being placed at the tip.

All of the scallops on the edge of this Linen 1171C (See page 17) are first slightly raised with White Knitting Cotton and then worked solid in Buttonhole Stitch, with "Asiatic Caspian" Floss 2741. The single line curved ends of the scallops, projected inward on the linen, are outlined with the same.

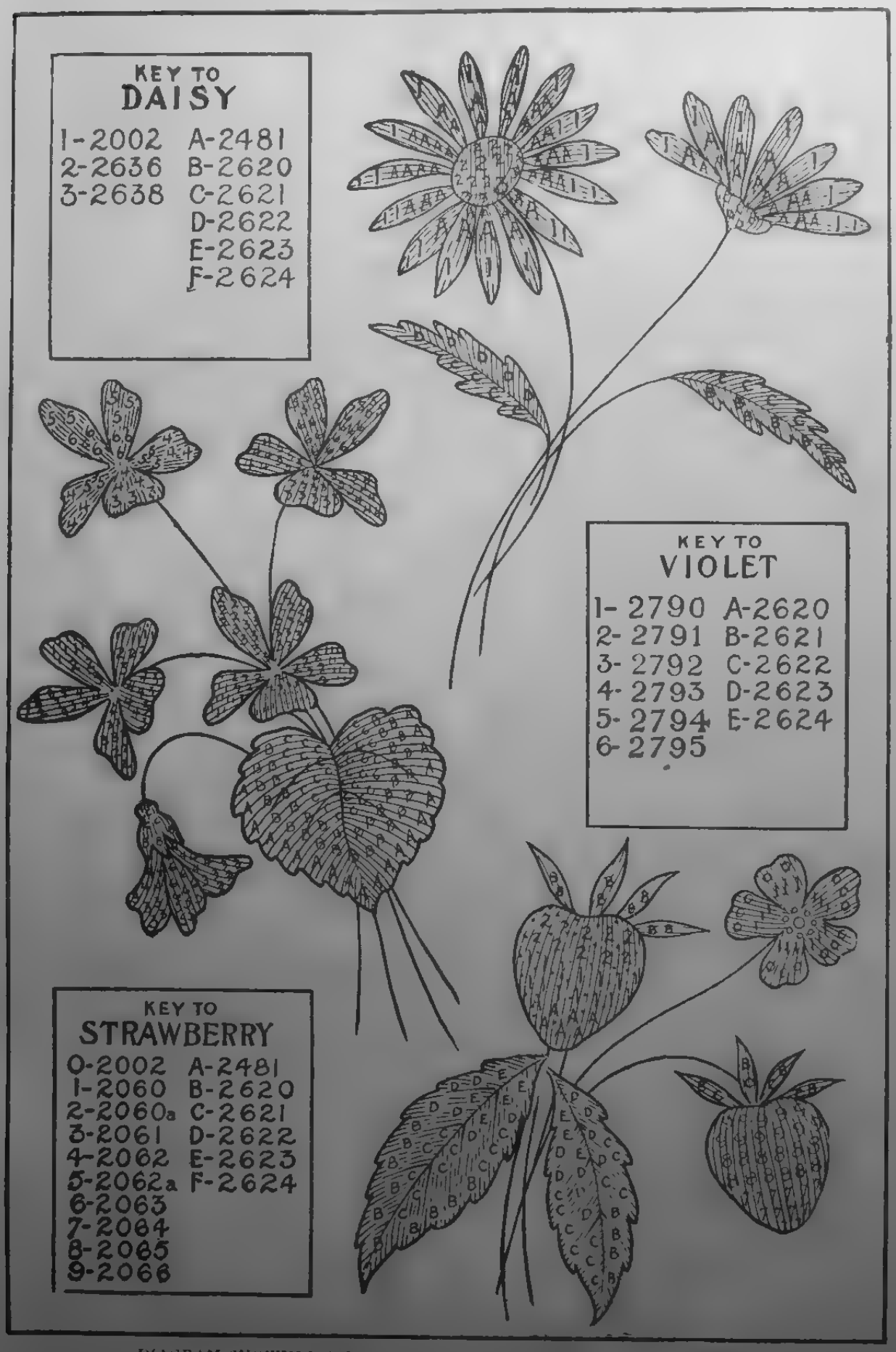


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
STRAWBERRY — VIOLET — DAISY.

For prices, see pages printed in Red.

Materials—Linen 1171C, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2031, 2031a, 2624; 2 skeins each 2030, 2620, 2621, 2622, 2623; 1 skein each 2016, 2030a, 2150a. "Asiatic Caspian" Floss, 8 skeins 2741. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Maiden Hair Fern.

Colored Plate CXLII will assist the embroiderer in working our Linen 1171D (See page 17). For the leaves, use Brainerd & Armstrong's Wash Silks, 2621, 2622, 2623, 2624; for stems 2067.

This fern offers a simple design that has long been a popular one with embroiderers. The leaves are worked solid in Kensington Stitch. One shade only may be used to a leaf or, if two shades are used, the darker shade is shaded in at the stem end. No vein is worked in the leaf. The leaves at the tip of a spray are made light and they grow gradually darker down the stem. The stems are outlined with shade 2067.

All of the scallops on the edge of this Linen 1171D (See page 17) are first slightly raised with White Knitting Cotton and then worked over in Buttonhole Stitch, with "Caspian" Floss 2620. The single line curved ends of the scallops, projected inward on the linen, are outlined with the same. The long single line connecting the curved ends of scallops is worked by couching down on it four threads together of "Caspian" 2620, catching this down with small stitches of Filo of the same shade, at short, regular intervals.

For prices, see pages printed in Red.

Materials—Linen 1171D, 22-inch size. Asiatic" Filo Selle, 3 skeins each 2622, 2623, 2624; 2 skeins 2621; 1 skein each 2620, 2067. "Asiatic Caspian" Floss, 9 skeins 2620. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Violet.

Colored Plate CXLII and the Diagram on page 19 will greatly assist the embroiderer in working our Linen 1171E (See page 17). For the flowers, use Brainerd & Armstrong's Wash Silks 2790, 2791, 2792, 2793, 2794, 2795; for centers 2622, 2636; for leaves and stems 2620, 2621, 2622, 2623, 2624, 2625.

Flowers are worked solid with the shades of Purple. They are worked throughout in Kensington Stitch. In some of the flowers, the petals are shaded lighter on the edge and darker towards the center; in others this shading may be reversed. Some flowers are made darker than others. The center of such flowers as are wide open is worked with two stitches of shade 2622, pointed at one end in the form of a V. Inside these stitches, work three short stitches with shade 2636. Buds are made with darker shades than the flowers; the calyx is worked solid with the darker shades of Green.

The leaves are worked in Kensington Stitch with the shades of Green, light at the tip and darker towards the stem, putting in the veins in Outline Stitch, with one of the darker shades of Green. Stems are outlined with the darker shades of Green.

All of the scallops on the edge of this Linen 1171E (See page 17) are first slightly raised with White Knitting Cotton and then worked solid in Buttonhole Stitch, with "Asiatic Caspian" Floss 2741. The single line curved ends of the scallops, projected inward on the linen, are outlined with the same.

For prices, see pages printed in Red.

Materials—Linen 1171E, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2794, 2624; 2 skeins each 2791, 2792, 2793, 2795, 2622, 2623; 1 skein each 2790, 2636, 2620, 2621, 2625. "Asiatic Caspian" Floss, 8 skeins 2741. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

PLATE CXLII. EMBROIDERED FLOWER STUDIES.

STRAWBERRY - VIOLET - DAISY - HOLLY - CAL. PEPPER BERRY - CHERRY - MAIDEN-HAIR FERN - FORGET-ME NOT.

BRAINERD & ARMSTRONG'S WASH EMBROIDERY SILKS

A WOMAN CAN EARN $5000.00 A YEAR

This Book Sent To You FREE

Write For It TO DAY

FREE

AT HOME LEARN DRESSMAKING BY MAIL

WE WILL TEACH YOU TO YOUR OWN SATISFACTION AND EQUIP YOU TO COMMAND A GOOD INCOME.

You can start in business for yourself. Many women nowadays are earning ***$100*** a week—***$5,000*** a year. One woman, the head designer of Chicago's largest retail dry goods house, is said to receive ***$10,000*** a year. Salaries of ***$25.00*** to ***$50.00*** a week are common. ***Become a Graduate Dressmaker.*** The regular Diploma of this College is issued to all who complete this course of lessons. ***These Lessons*** will teach you how to make your own clothing and enable you to dress far better at one-third the usual cost. They teach you how to ***design, draft, cut, fit, make, drape*** and ***trim*** any garment, including children's clothing. This college is endorsed by leading Fashion Magazines, McCall's, Pictorial Review, etc.etc.

THE AUTHOR OF THIS COURSE

Only a few years ago, Miss Pearl Merwin, now supervisor of the American College of Dressmaking, was doing such sewing as came to her, as a result of the merits of her work. A college-bred woman herself, she conceived the idea of putting her knowledge and experience into the hands of those less favored by crystallizing it into a series of lessons which could be successfully taught and easily learned by mail. Her advertising may be seen in all the leading magazines. She has over 10,000 students and graduates throughout the country. She has "come up out of the ranks" largely by her own efforts, by confining her work wholly within the generally conceded province of feminine endeavor.—"Human Life." Dec. 1907.

HAS A GOOD POSITION

Herkimer, N. Y.

Dear Miss Merwin:—Your letter received and will answer at once. No, I am not looking for a position as I have a very good one now. Will be glad to receive letters from any of the dressmakers, and I wish to thank you for your kindness. I am glad that I enrolled as a student of your college and am very much pleased with the system. It is all that it represents itself to be. Yours truly,

(Miss) IRENE SMITH.

WHAT ARE THESE LESSONS WORTH?

Our Students Say: "I would not exchange the knowledge I have gained for double its cost." "I have made 25 waists (six silk ones) all perfect fits."

The Book illustrated above will be sent to you FREE. At an expense of thousands of dollars this College has published 100,000 of these copyrighted books to advertise the ***American System of Dressmaking,*** and—while they last—will send you a copy ***FREE.*** Write for it today!

American College of Dressmaking, *610 Reliance Bldg. Kansas City, U.S.A*

Field Poppy.

Colored Plate CXLIII will assist the embroiderer in working our Linen 1171F (See page 17). A Diagram was furnished in our Embroidery Book for 1908.

All of the work is done solid in Kensington Stitch, except when otherwise stated. The flowers are worked with the shades of Red and shaded light on the edge and darker towards the center. Some flowers are made darker than others. All remote petals are made darker than those in the foreground. All stitches should slant towards the center of the flower. The reverse side of a petal is worked lighter than its face. A turned-over part is raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. The central spur is raised and worked solid with Green 2562. Each stamen is made with a single long stitch of 2561, at the end of which is placed a French Knot with a thread each of 2000 and 2635 in the needle.

The unopened bud is made solid with the lighter and medium shades of Green, lighter at the tip than at the base. Small, irregular stitches of shade 2560 are scattered over the Green of the buds and also made to project from their edges. These stitches are to represent fibres and should be made very fine with a split thread of Filo.

Leaves are worked with the shades of Green enumerated above for that purpose. They are shaded lighter at the tip and edges and darker towards the midrib and base. A turned part is first raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest shades of Green. Veins are outlined with a shade of Green darker than used for the main portion of the leaf. Stems are outlined with the two darkest shades of Green, and the projecting fibres are made with shade 2560, as explained above in the case of the buds.

All the scallops on the edge of this Linen 1171F (See page 17) are slightly raised with White Knitting Cotton and than worked over solid in Buttonhole Stitch, with "Caspian" Floss; each series of three shorter scallops with White and each longer scallop between these series, with shade 2560.

For prices, see pages printed in Red.

Materials—Linen 1171F, 22-inch size. "Asiatic" Filo Selle, 2 skeins each 2062a 2063, 2562, 2563, 2564; 1 skein each 2060a 2061, 2061a, 2062, 2064, 2000, 2635, 2560, 2561. "Asiatic Caspian" Floss, 6 skeins 2002; 2 skeins 2560. Smaller sizes—(7, 9, 12 and 18 inches)—take less silk.

Strawberry.

Colored Plate CXLII and the Diagram on page 19 will greatly assist the embroiderer in working our Linen 1172A (See page 23).

For the berries, use Brainerd & Armstrong's Wash Silks 2060a, 2060, 2061, 2062, 2062a, 2063, 2064, 2065, 2066, 2481; for seeds 2635; for flowers 2002, 2060, centers 2622; pollen 2066; leaves, stems and hulls 2620, 2621, 2622, 2623, 2624, 2360a.

The berries are first raised high with White Knitting Cotton and then worked over solid in Kensington Stitch. In working a strawberry, begin at the tip, shading from light gradually darker to the stem Some of the berries are made dark and others lighter. The ripest berry has 2063 at the tip and is shaded darker to the base with 2064 and 2066. In the unripe berry, work the tip with Green 2481, shading 2060a into this and working gradually darker towards the hull. The rounded effect can be produced by curving the stitches from the tip towards the base at the stem. Seeds are made with a short stitch of Yellow and Green Filo, one thread of each in the needle. Hulls are worked solid in Kensington Stitch, with the medium shades of Green; dark hulls on the darker berries and light on the unripe fruit; they are shaded light

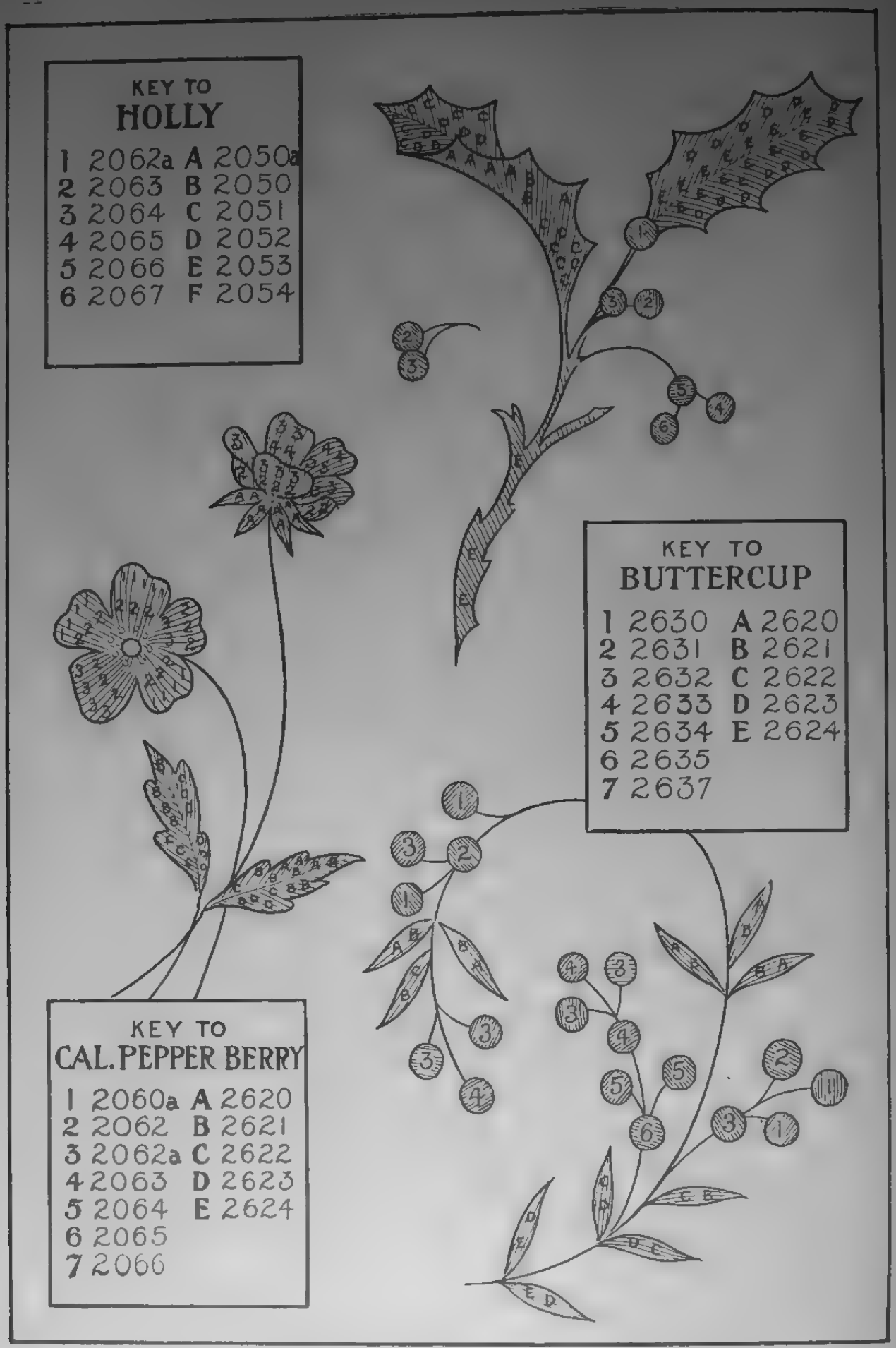
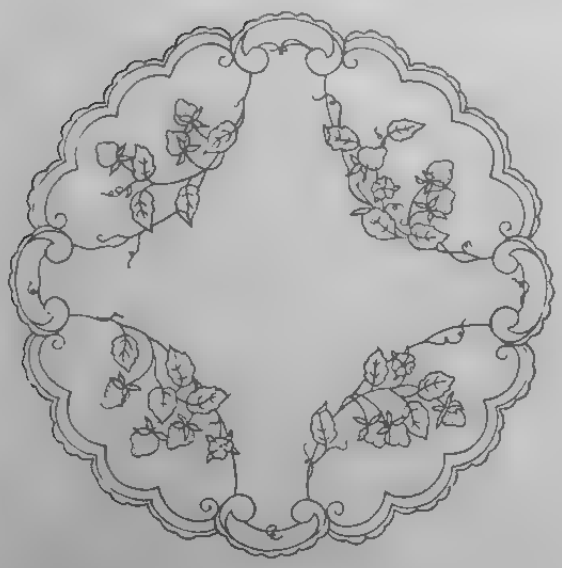
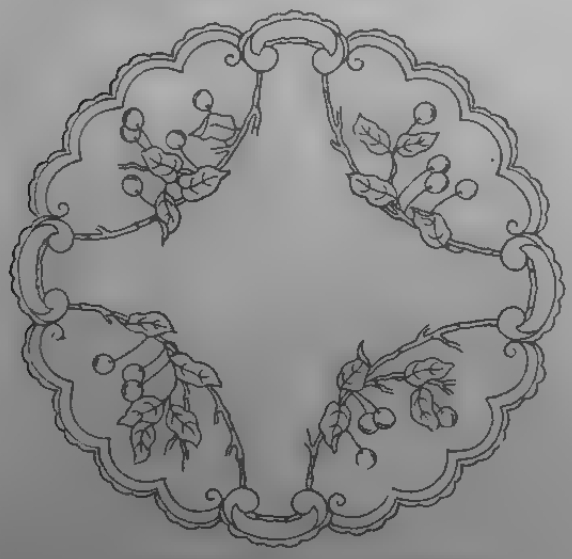


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
HOLLY — CAL. PEPPER BERRY — BUTTERCUP.



STRAWBERRY DESIGN 1172A. (See page 21.)

CAL. PEPPER BERRY DESIGN 1172B. (See page 24.)



CHERRY DESIGN 1172C. (See page 25.)

CHRYSANTHEMUM DESIGN 1172D. (See page 25.)

HOLLY DESIGN 1174G. (See page 26.)

CHRYSANTHEMUM DESIGN 1175G. (See page 25.)

Made in 9, 12, 18 and 22-inch sizes.

at the tip and darker towards the base. Petals of the flower are first raised at the edge with White Kitting Cotton and are then worked on the edge with White Filo, and shaded with Pink 2060. Center is made solid with Green 2622, and a few French Knots of 2066 are scattered around it to represent pollen.

Leaves are worked solid in Kensington Stitch, with the shades of Green mentioned for that purpose, touched up with shade 2360a. For the most part, they are shaded light Green at the tip and edges, and darker towards the midrib and stem; some of the leaves are given a touch of 2360a along the edges and midrib, thus giving them a richer tone. Put in the veins in Outline Stitch, with two darker shades of Green. Stems are finely outlined with the darker shades of Green. The curling tendrils are outlined with Green 2621.

In this Linen 1172A (See page 23) the scallops on the edge are first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scrolls inside the edge are worked by couching down together on the line four threads of "Caspian" Floss 2620, catching this down with small stitches of Filo 2635, at short, regular intervals.

For prices, see pages printed in Red.

Materials—Linen 1172A, 22-inch size. "Asiatic" Filo Selle, 3 skeins 2624; 2 skeins each 2060, 2066, 2635, 2002, 2622, 2623; 1 skein each 2060a, 2061, 2062, 2062a, 2063, 2064, 2065, 2620, 2621, 2360a, 2481. "Asiatic Caspian" Floss, 7 skeins 2002; 3 skeins 2620. Smaller sizes—(9, 12 and 18 inches)—take less silk.

California Pepper Berry.

Colored Plate CXLII and Diagram on page 22 will greatly assist the embroiderer in working our Linen 1172B (See page 23). If it is desired to work the berries in shades absolutely true to nature, then shade numbers 2671 to 2675, inclusive, may be used. But the Red berry is generally preferred for effect, and for working these, use Brainerd & Armstrong's Wash Silks 2060a, 2060, 2062, 2062a, 2063, 2064, 2065, 2066; for leaves and stems 2620, 2621, 2622, 2623, 2624.

The berries are worked solid with the shades of Red. They are worked throughout in Satin Stitch. Berries are first raised with White Knitting Cotton; they are then worked over in the silk, taking the stitches horizontally in the opposite direction to the stitches in the padding. Great care should be taken to keep the berries round. This can be done by starting the Satin Stitch at the *center* of the berry and working the upper half, and then starting again from the center and working the lower half. one shade only is used in the berry. More berries are made in the dark and medium shades than in the light shades. Those in the light shades are at the tip of the spray.

The leaves are worked solid in Kensington Stitch, with the shades of Green mentioned above for that purpose. They are made generally lighter at the tip and darker towards the stem.

The thick branches are worked solid in Kensington Stitch, taken lengthwise, with Greens 2623 and 2624; touches of Brown 2165 and 2166 are shaded in at intervals. The fine stems are outlined with the shades of Green. In the cluster of berries, the stems at the tip are made lighter and gradually darker towards the base of the bunch. Stems to leaves and veins are outlined with 2623 and 2624. The fine scroll line connecting the the branches is outlined with Filo 2621.

The scalloped and scroll edges of this Linen 1172B (See page 23) is slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scroll figure, projecting inside the linen, is worked in Brier Stitch, with White "Caspian" Floss.

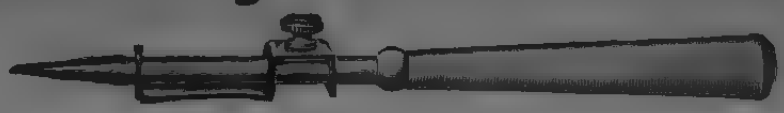
For prices, see pages printed in Red.

PLATE CXLIII. EMBROIDERED FLOWER STUDIES.

CHRYSANTHEMUM - FIELD POPPY - WILD CARROT

BRAINERD & ARMSTRONG'S WASH EMBROIDERY SILKS.

Embroidery Stiletto AND Gauge



PRICE 25c. EACH.

This device is intended for piercing any fabric so as to make the hole the right size for eyelet embroidery. The adjustable gauge regulates the size of the puncture, ranging from a pin point to nearly a quarter of an inch. There is nothing like it for eyelet work. It enables a lady to follow the stamped pattern exactly in the most complicated design.

Necessary as a Needle to Embroidery Workers.

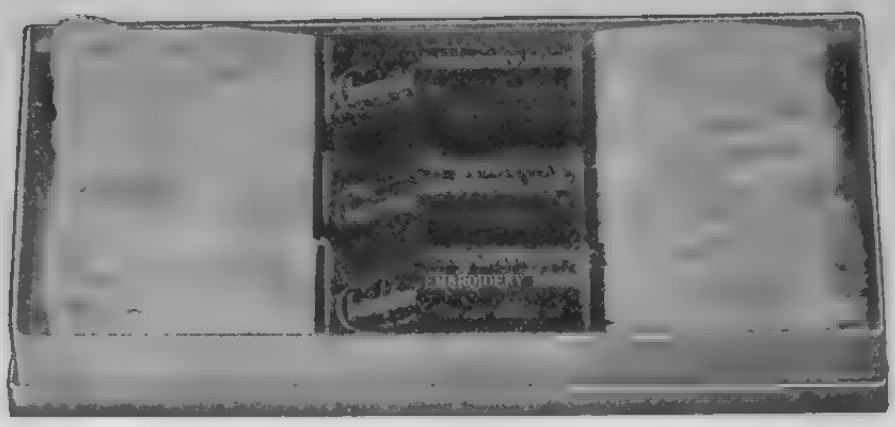
No woman after having once used this Stiletto will ever think of trying to make eyelets in any other way. It will save its cost many times over in the ease with which eyelet work can be accomplished. Embroidery workers everywhere have been quick to recognize the merits of this article. It is neat in appearance, lasting in quality, and is well made with the finest grade of materials.

The great advantage in this Stiletto is that it can be easily carried in one's work-bag without damage to the bag, or to the articles in the bag, for the reason that the gauge may be slipped down over the point so as to prevent the point from puncturing anything with which it may come in contact. Any other device lacks this very essential feature.

If you cannot obtain this Stiletto from your regular dealers, you can send us your order with 25c. remittance and we will have your order filled by some retail store.

THE BRAINERD & ARMSTRONG CO.,
100 Union Street, New London, Conn.

White "CHAMPION" Floss



A Superior Embroidery Cotton.

This well known "CHAMPION" brand is the best for all kinds of white needle-work, where a cotton thread is desired. For raising and padding embroidery, size B is recommended.

Furnished in White only in sizes A, B, C, D, E and F, coarsest to finest in the order named. Put up 12 skeins of a size in a bunch, 3 bunches in a box.

For Prices see Red Pages at Back of this Book.

The Brainerd & Armstrong Co.

Materials—Linen 1172 B, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2623, 2624; 2 skeins 2622; 1 skein each 2060, 2060a, 2061, 2062, 2062a, 2063, 2064, 2065, 2066, 2165, 2166, 2620, 2621. "Asiatic Caspian" Floss, 10 skeins 2002. Smaller sizes—(9, 12 and 18 inches,—take less silk.

Cherry.

It will be of assistance in working this Linen 1172C (See page 23) to frequently refer to the sample of embroidered cherries on Colored Plate CXLII. For the cherries, use Brainerd & Armstrong's Wash Silks 2062, 2062a, 2063, 2064, 2065, 2066; leaves and stems 2050a, 2050, 2051, 2052, 2053, 2164; branches 2164, 2166.

Cherries may first be raised quite high with White Knitting Cotton and then worked over solid in Kensington Stitch, with the shades of Red. Not more than two or three shades should be used to a cherry. Some are shaded light at the tip and darker towards the base. Others are shaded lighter at one side and darker at the other. Some cherries are made light and others dark. Stems are finely outlined with shade 2051.

Leaves are worked solid in Kensington Stitch, with the shades of Green. They are shaded light at the tip and edges and darker towards the midrib and base. Some few leaves may have a light touch of Brown 2164 at portions of the edge. The thick branches are slightly raised with White Knitting Cotton and then worked over solid in Slanting Satin Stitch, with Filo 2164; the knobs and shadows on these branches are shaded with 2166. Stems to leaves and veins are outlined with the darker shades of Green 2052 and 2053.

Scallops on the edge of this Linen 1172C (See page 23) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White "Caspian" Floss. The single line scrolls inside the edge are worked by couching down together on the line four threads of "Caspian" Floss 2162, catching this down with small stitches of Filo 2164 at short, regular intervals.

For prices, see pages printed in Red.

Materials—Linen 1172C, 22-inch size. "Asiatic" Filo Selle, 6 skeins 2164; 2 skeins each 2062a, 2063, 2064, 2065, 2050, 2051, 2052, 2053; 1 skein each 2062, 2066, 2050a, 2166. "Asiatic Caspian" Floss, 7 skeins 2002; 3 skeins 2162. Smaller sizes—(9, 12 and 18 inches)—take less silk.

Chrysanthemum.

Colored Plate CXLIII and the Diagram on page 16 will greatly assist the embroiderer in working our Linens 1172D and 1175G (See page 23). The flowers may be worked either Pink, Terra Cotta or Yellow. To work the flowers in Yellow, use Brainerd & Armstrong's Wash Silks in shades 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639; leaves and stems 2620, 2621, 2622, 2623, 2624, 2625.

In the flower, the tips of the petals are always made light and shaded darker towards the base. The more remote petals are made darkest and those in the foreground lightest. The petals are worked solid in Kensington Stitch. Petals that overlap should be worked in a shade that will contrast strongly with those that are overlapped. One or two flowers on this piece are made darker color than the remaining ones The partly opened flowers are made in darker shades than the full-blown flowers.

Leaves are worked solid in Kensington Stitch, with the shades of Green. They are shaded light at their tips and edges and darker towards the midrib and base. In some few cases, they are shaded darker on the edges and lighter towards the midrib. Veins and slender stems are outlined with the darkest Green. Thicker stems are worked solid in Slanting Satin Stitch with the darkest Green shades.

The scallops on the edge of Liner. 1172D (See page 23) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch with

White "Caspian" Floss. The single scroll lines inside the border are outlined with the same.

On Linen 1175G (See page 23) the scallops are also slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White "Caspian" Floss.

For prices, see pages printed in Red.

Materials—Linen 1172D, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2624, 2625; 2 skeins each 2632, 2633, 2634, 2635, 2622, 2623; 1 skein each 2630, 2631, 2636, 2637, 2638, 2639, 2620, 2621. "Asiatic Caspian" Floss, 10 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

Linen 1175G, 22-inch size. "Asiatic" Filo Selle, 3 skeins 2624; 2 skeins each 2634, 2635, 2636, 2637, 2620, 2621, 2622, 2623; 1 skein each 2630, 2631, 2632, 2633, 2638, 2639, 2625. "Asiatic Caspian" Floss, 10 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

Holly.

Colored Plate CXLII and Diagram on page 22 will greatly assist the embroiderer in working our Linen 1174G (See page 23). For the berries, use Brainerd & Armstrong's Wash Silks 2062a, 2063, 2064, 2065, 2066, 2067, 2446; for leaves and stems 2050a, 2050, 2051, 2052, 2053, 2054, 2123.

The berries are worked solid in Satin Stitch, with the shades of Red. They should be first raised with White Knitting Cotton and then worked over with the silk, taking the stitches horizontally in the opposite direction to the stitches in the padding. Great care should be taken to keep the berries round. This can be done by starting the Satin Stitch at the center of the berry and working the upper half and then by starting again from the center and working the lower half. One shade only is used in a berry. More berries are made in the dark and medium shades than in the light shades. At the top of each berry, on the side opposite the stem and a short distance inside the edge, a single small stitch is made with shade 2446 to represent a seed.

The leaves are worked solid, in Kensington Stitch, with the shades of Green 2050a to 2054 inclusive. In general, they are shaded lighter at the tips and edges and darker towards the midrib and stem. Stems are outlined with the two darkest shades of Green. The thick branches are worked solid in Slanting Satin Stitch with the darkest shades of Green, shaded with 2123.

In this Linen 1174G (See page 23), the scallops on the edge are first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss.

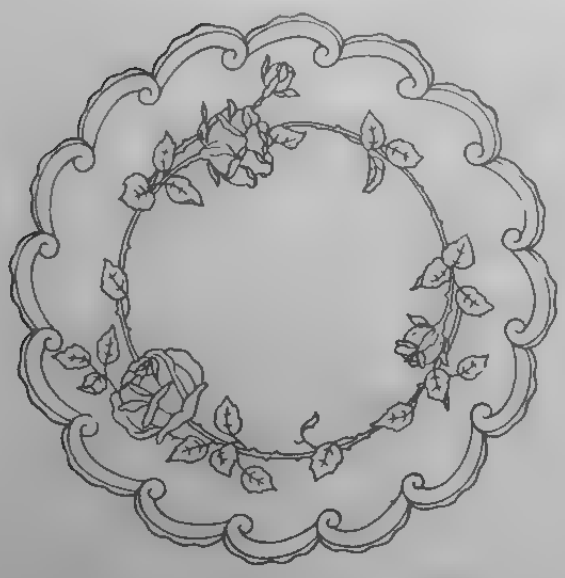
For prices, see pages printed in Red.

Materials—Linen 1174G, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2051, 2052, 2053, 2054; 2 skeins each 2050a, 2050; 1 skein each 2062a, 2063, 2064, 2065, 2066, 2067, 2446, 2123. "Asiatic Caspian" Floss, 9 skeins 2002. Smaller sizes—(9, 12 and 18 inches)—take less silk.

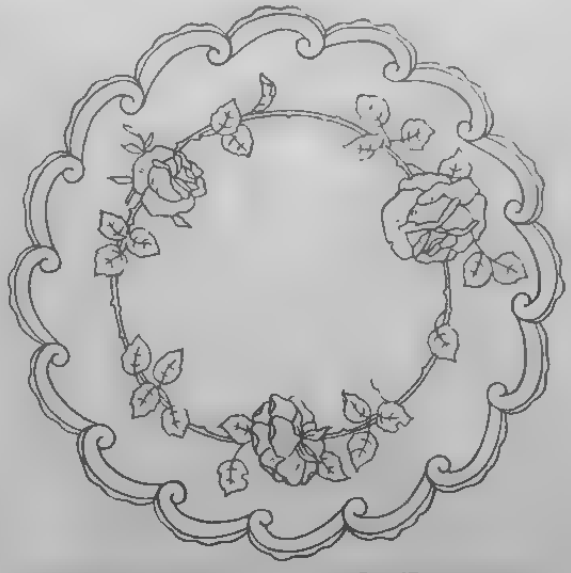
American Beauty Rose.

A Colored Plate of this flower was furnished in our Embroidery Book for the year 1908. Diagram on page 29 will greatly assist the embroiderer. For the flowers on Linen 1173A (See page 27) use Brainerd & Armstrong's Wash Silks 2500, 2501, 2502, 2503, 2504, 2505, 2506; for leaves and stems 2620, 2621, 2622, 2623, 2624, 2090b; for thorns 2092.

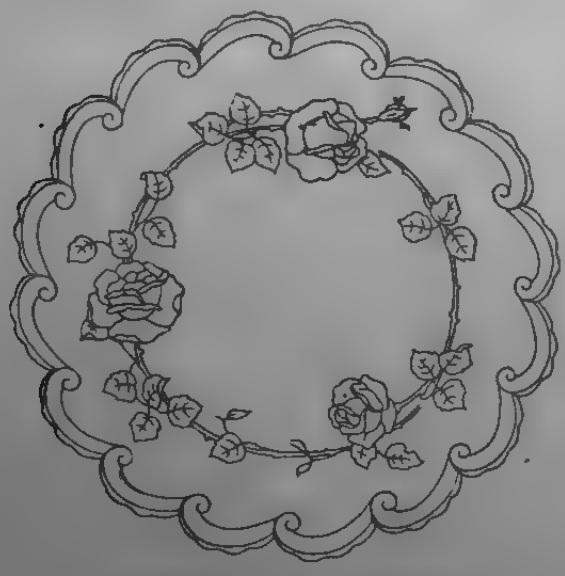
All of the work is done solid in Kensington Stitch except when otherwise stated. The flowers are worked with the shades of Pink. The tips of the petals that show at the top of the rose are made very dark in the background and somewhat lighter towards the front. The large front petals of the rose are worked with a medium shade on the edge and lighter towards the base. A turned-over part is first raised with White Knitting Cotton and then worked over solid in Satin Stitch, with shade 2500 or 2501. The part of a petal in shadow, just below the



AM. BEAUTY ROSE DESIGN 1173A. (See page 26.)



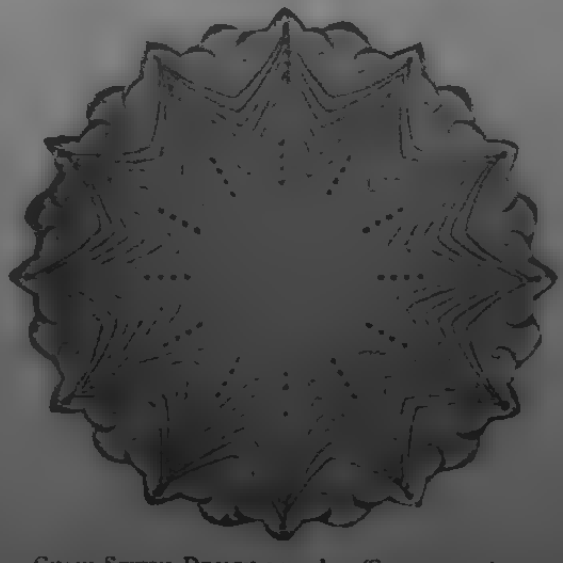
BRIDESMAID ROSE DESIGN 1173B. (See page 28.)



JACK ROSE DESIGN 1173C. (See page 30.)

CARNATION DESIGN 1173D. (See page 30.)

WILD CARROT DESIGN 1173E (See page 31).



CHAIN STITCH DESIGN 1170 A. (See page 31.)

Made in 12, 18 and 22-inch sizes.

turned part, is worked in one of the darker shades. The buds are worked in darker shades than the flowers and are shaded lighter at the tip and darker towards the base. The slender leaves of the calyx on flower and bud are worked with the medium and lighter shades of Green, and shaded lighter at the tip and darker towards the base.

Leaves are worked solid in Kensington Stitch, with the shades of Green mentioned for that purpose. Some of them are shaded light at the tip and along the edges, and darker towards the midrib; others are shaded darker at the tip and along the edge, and lighter along the midrib. In the case of a turned leaf, the under side is worked in lighter shades than the front. Midrib and veins are outlined with a darker shade of Green than in the main portion of the leaf. Some of the leaves are given a touch of Red at the tip or along either the edge or midrib, with shades of Red 2090b and 2092. Stems are worked solid in Kensington Stitch with Greens 2623 and 2624, taking the stitches lengthwise of the stem. Thorns are worked solid with shade 2092.

Scallops on the edge of this Linen 1173A (See page 27) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White "Caspian" Floss. On the inside single line scrolls, couch down together four threads of White "Caspian" Floss, catching it down with small stitches of Green Filo 2621, at short, regular intervals.

For prices, see pages printed in Red.

Materials—Linen 1173A, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2621, 2623, 2624; 2 skeins each 2502, 2503, 2504, 2622; 1 skein each 2500, 2501, 2505, 2506, 2620, 2625, 2090b, 2092. "Asiatic Caspian" Floss, 10 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Bridesmaid Rose.

A Colored Plate of this flower was furnished in our Embroidery Book for 1904. Diagram on page 29 will assist in working the flowers on our linen 1173B (See page 27).

For the flowers, use Brainerd & Armstrong's Wash Silks 2670a, 2670b, 2670, 2671, 2672, 2673, 2674, 2675, 2676; leaves and stems 2620, 2621, 2622, 2623, 2624, 2625, 2090b; thorns 2092.

Flowers are worked solid in Kensington Stitch, with the shades of Pink. As a rule, the more remote petals are worked darker than those in the foreground. Petals are made on the edge in the medium shades, shaded lighter in the center and darker again at the base. At the base of the front petals, a touch of Green 2620 or 2621 may be shaded in. A turned-over part of a petal is first raised with White Knitting Cotton and than worked over solid in Satin Stitch, with the lightest flower shade. A petal just below a turned part is shaded dark. Where the inside petals show in a bud, the darkest Pink is used.

Calyx is worked in Kensington Stitch with Green 2620, 2621, 2622, having the lightest shade at the tip.

Leaves are worked solid in Kensington Stitch, with the shades of Green mentioned for that purpose. Some of them are shaded light at the tip and along the edge and darker towards the midrib; others are shaded darker at the tip and along the edge and lighter along the midrib. In the case of a turned leaf, the under side is worked in lighter shades than the front. Midrib and veins are outlined with a darker shade of Green than the main portion of the leaf. Some of the leaves are given a touch of Red at the tip or along either the edge or midrib, with shades of Red 2090b and 2092. Stems are worked solid in Kensington Stitch, with Greens 2623 and 2624, taking the stitches lengthwise of the stem. Thorns are worked solid with shade 2092.

The scallops on the edge of this Linen 1173B (See page 27) are slightly raised

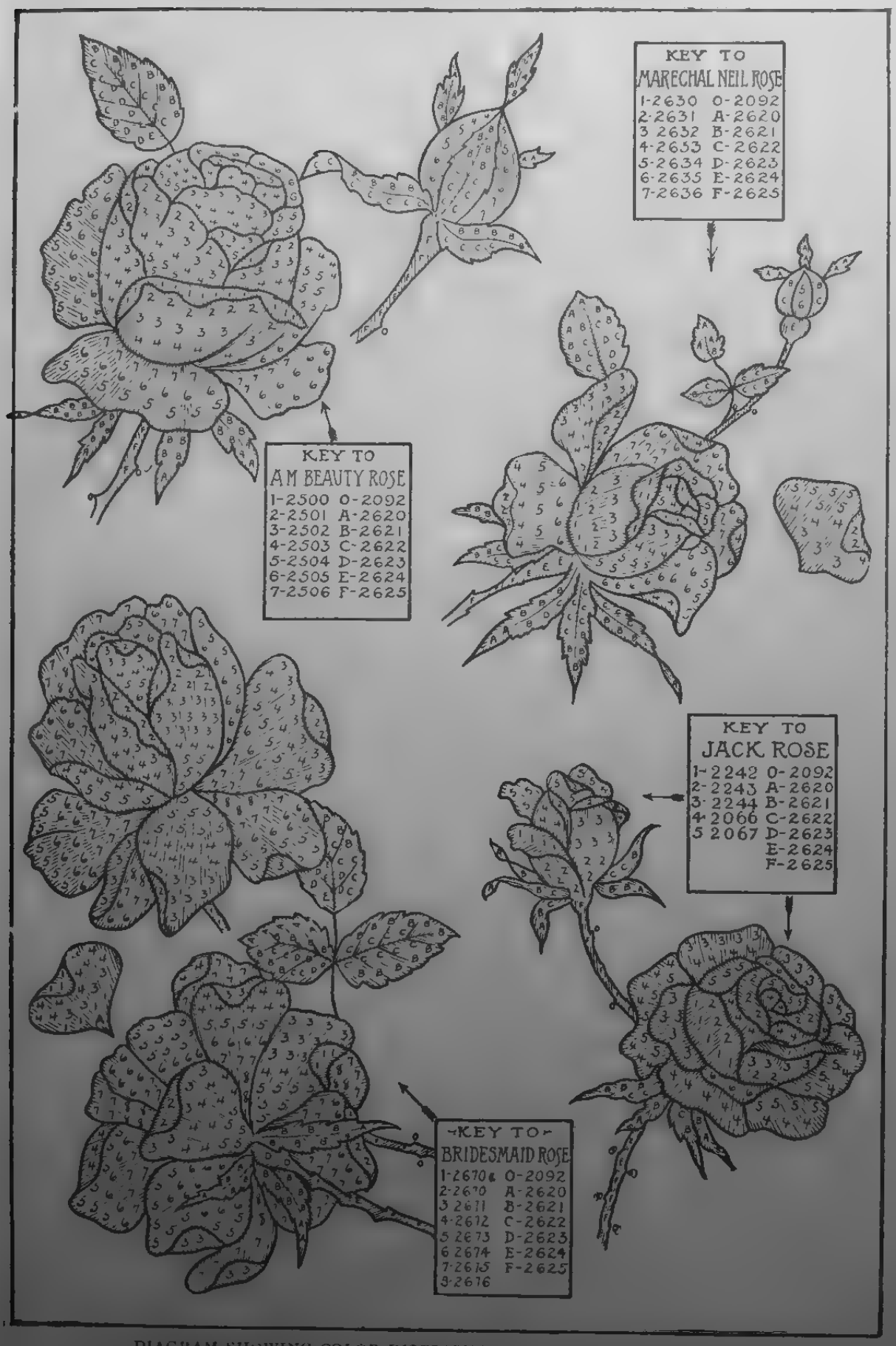


DIAGRAM SHOWING COLOR DISTRIBUTION AND STITCH DIRECTION.
AM. BEAUTY ROSE — BRIDESMAID ROSE — JACK ROSE — MARECHAL NEIL ROSE.

with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White "Caspian" Floss. On the inside single line scrolls, couch down together four threads of White "Caspian" Floss, catching it down with small stitches of of Green Filo 2621, at short regular intervals.

For prices, see pages printed in Red.

Materials—Linen 1173B, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2621, 2623, 2624; 2 skeins each 2671, 2672, 2673, 2622; 1 skein each 2670a, 2670b, 2670, 2674, 2675, 2676, 2620, 2625, 2090b. 2092. "Asiatic Caspian" Floss, 10 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Jack Rose.

A Colored Plate of this flower was furnished in our Embroidery Book for the year 1908. Diagram on page 29 will greatly assist the embroiderer. For the flowers on Linen 1173C (See page 27) use Brainerd & Armstrong's Wash Silks 2242, 2243, 2244, 2066, 2067; for leaves, and stems 2620, 2621, 2622, 2623, 2624, 2625, 2090b; for thorns 2092.

All of the work is done solid in Kensington Stitch except when otherwise stated. The flowers are worked with the shades of Red. The more remote petals in the background are started on the edge with shade 2244 or 2066 and shaded at the base with shade 2067. In order that the petals that overlap these may stand out distinct, they are commenced on the edge with a lighter shade than the shade used in the part of the petal that they overlap. The petals in the foreground are worked some lighter, and shaded darker on the edge, and one of the lightest shades 2242 or 2243 is used at the base of these petals. A turned-over part is raised with White Knitting Cotton and worked over solid in Satin Stitch, with shade 2242 or 2243. The part of the petal directly under this turned part is in shadow and should be worked with a darker shade. The two lightest shades 2242 and 2243 are used in the turned-over parts of petals and for shading at the base of the front petals. In the bud, such part of the inside petals as is visible is made with the darkest Red, and the rest of the bud is worked with the lighter and medium shades of Green.

Leaves and stems are worked solid in Kensington Stitch with the shades of Green according to the instructions on page 28 for the leaves of American Beauty Rose.

Our Linen 1173C (See page 27) is a remarkably beautiful design. The scallops on the edge are slightly raised with White Knitting Cotton and worked solid in Buttonhole Stitch, with White "Caspian" Floss. On single line scrolls, couch down together four threads of White "Caspian" Floss, couching it down with small stitches of Green Filo 2621, at short, regular intervals.

For prices, see pages printed in Red.

Materials—Linen 1173C, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2242, 2243, 2244, 2621, 2623, 2624; 2 skeins each 2066, 2067, 2622; 1 skein each 2620, 2625, 2090b, 2092. "Asiatic Caspian" Floss, 10 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Carnation.

A Colored Plate of this flower was furnished in our Embroidery Book for 1906. Diagram on page 16 will greatly assist the embroiderer in working our Linen 1173D (See page 27). For the flowers use Brainerd & Armstrong's Wash Silks 2238, 2239, 2240, 2240a, 2241, 2242, 2243, 2244; leaves and stems, 2560, 2561, 2562, 2563, 2564, 2565.

Flowers are worked solid in Kensington Stitch. Some are worked with the lighter shades 2238 to 2241 inclusive; and others with the darker shades 2241 to 2244. The back or more remote petals are worked darkest; those in the foreground lightest. The stitches should slant towards the center of the flower, and each petal should be made to stand out distinctly; this can be accomplished by

slightly padding the tip of each petal. In the fully opened flower, the two or three stamens are outlined with Green 2562 and a French Knot of Yellow 2015 placed at the end. Calyxes are padded and worked solid in medium shades of Green, lighter at the top and darker towards the stem. The unopened buds are worked solid in Kensington Stitch with Green, lighter at the tip than at the base.

The leaves are worked solid in Kensington Stitch with the Greens. They are shaded lighter at the tip and darker towards the base. In case of a turned leaf, the under part in shadow is worked darker. Stems are worked solid with the darkest shades of Green, in Kensington Stitch, taken in the same direction as the stem.

The scalloped edge on Linen 1173D (See page 27) is first raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with White "Caspian" Floss. On the inside single line scrolls, couch down together four threads of White "Caspian" Floss, catching this down with small stitches of Green Filo 2562, at short, regular intervals.

For prices, see pages printed in Red.

Materials — Linen 1173D, 22-inch size. "Asiatic" Filo Selle, 3 skeins each 2562, 2564; 2 skeins each 2240a, 2241, 2242, 2243, 2561, 2563; 1 skein each 2238, 2239, 2240, 2244, 2015, 2560, 2565. "Asiatic Caspian" Floss, 10 skeins 2002. Smaller sizes—(12 and 18 inches)—take less silk.

Wild Carrot.

Colored Plate CXLIII will assist the embroiderer in working our Linen 1173E (See page 27). For the flowers, use Brainerd & Armstrong's "Roman" Floss 2740, 2741, 2742; for leaves and stems 2741 and 2742.

The clusters of flowers are made entirely of French Knots. Those at the top of each cluster are made with the lightest shade of Green 2740, then those through the center with 2741, and then those towards the base with 2742.

Leaves are worked solid in Kensington Stitch, shading from 2741 at the tip to 2742 at the base.

Stems are worked solid in Kensington Stitch, taken lengthwise with shade 2742.

The scallops on the edge of this Linen 1173E (See page 27) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White "Caspian" Floss. On the inside single line scrolls, couch down together three threads of White "Caspian" Floss, catching this down with small stitches of Green "Roman" 2741, at short, regular intervals.

For prices, see pages printed in Red.

Materials — Linen 1173E, 22-inch size. "Asiatic Roman" Floss, 10 skeins 2742; 6 skeins 2741; 5 skeins 2740. "Asiatic Caspian" Floss, 10 skeins 2002. Smaller sizes—12 and 18 inches)—take less silk.

Chain Stitch Design 1170A.

The principal stitch in this pretty design (See page 27) is the easy Common Chain Stitch. All the lines in the many pointed star figure are worked in this stitch with Delft Blues.

The two outermost lines are made with shade 2713, the next two inner lines, with 2712; the next inner line with 2711; and the next inner line, with 2710.

The jewels are slightly raised with White Knitting Cotton and worked over solid in Satin Stitch, with shades 2160b and 2161. The jewels at the star points are made alternately with these shades. In the inside rows consisting of four jewels each, the two jewels toward the center of the piece are made with 2161, and the other two with 2160b.

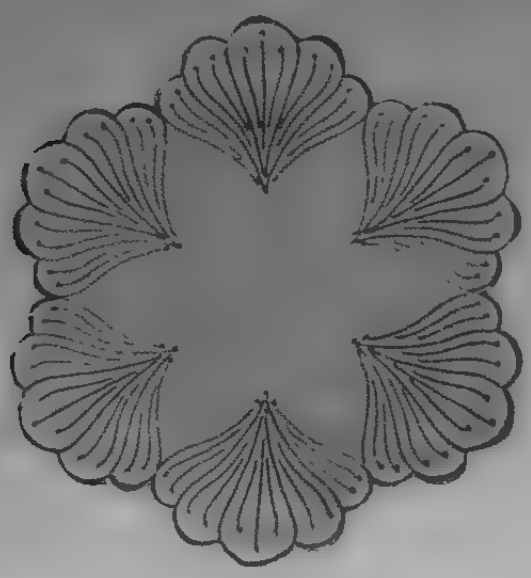
The scallops on the edge of this Linen 1170A (See page 27) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with "Roman" Floss 2712.

For prices, see pages printed in Red.

Materials—Linen 1170A, 22-inch size. "Asiatic Roman" Floss 12 skeins 2712; 2 skeins 2713; 1 skein each 2710, 2711, 2160b, 2161. Smaller sizes—(12 and 18 inches)—take less silk.

Brier Stitch Design 1170B.

This pretty design as shown below is of a very easy nature as the principal



Brier Stitch Design 1170B.

stitch is the simple Brier Stitch (sometimes called Feather Stitch)

Select one of the shell-shaped figures and work the lines in Brier Stitch; the five central lines, with Green 2623; the next three adjacent lines on either side, with 2622; and the next three adjacent lines on either side, with 2621. The small jewels at the ends of the lines are raised and worked over solid in Satin Stitch, with Pink. In the case of the four jewels at the base, the upper and lower jewel are worked with 2672, and the side jewels, with 2671. In case of eleven jewels at border, three central ones are worked with 2672, and remaining eight, with 2671. All the other similar figures on the piece are worked in the same manner.

The scallops on the edge of this linen, (see illustration), are slightly raised and worked over solid in Buttonhole Stitch, with "Roman" Floss 2621.

For prices, see pages printed in Red.

Materials—Linen 1170B 22-inch size.—"Asiatic Roman" Floss 12 skeins 2621; 2 skeins each 2622, 2623; 1 skein each 2671, 2672. Smaller sizes—(12 and 18 inches)—take less silk.

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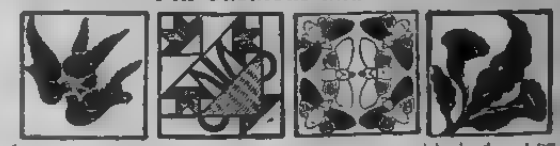

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MOUNTMELLICK EMBROIDERY.

THIS style of embroidery derives the name Mountmellick from a town in Ireland, in which place is located a convent where the work is said to have originated and to have reached high perfection.

The work has been known and to some extent practised in this country for a good many years. It is necessary that the foundation for the work be some rather heavy and firm fabric by reason of the fact that the embroidery is much raised and, consequently, too thick and heavy for a fabric of thin texture. The designs shown in this chapter are furnished on our special White Damask. After considering all the materials adapted to this style of work, we have selected this as the best and we are sure it will give the highest degree of satisfaction.

The work is not separated from other styles of embroidery by any new stitches which are distinctly its own. Its identity or distinctive feature lies rather in the large extent to which it employs the heavy, raised and fancy stitches which are also employed occasionally in general art needle work. Although the designs

MOUNTMELLICK CLOVER AND WHEAT DESIGN 818. (See Page 34.)

are frequently elaborate, the stitches are simple and the work progresses rapidly to completion.

The stitches that are employed in this embroidery are described in detail in our book, "Illustrated Lessons in Embriodery Stitches," which we can send for 10c. remittance in stamps.

Mountmellick Clover and Wheat on White Damask.

(Design 818. See page 33.)

It is difficult to conceive of a more beautiful piece in this style of work. It is done throughout with White Mountmellick Silk.

In each head of clover, each pointed petal is slightly raised at the point and worked in Long and Short Stitch with White Mountmellick Silk, size F. Each point is worked by itself and as a separate petal. A few small Seed Stitches may be scattered in between the petals to fill up such spaces as are left vacant between them. Edges of the three small leaves at the base of the clover are worked in Long and Short Stitch with the same silk. The stems and leaves below are outlined with Mountmellick Silk, size G. Space inside each of these leaves is filled with French Knots of size G.

Each head of wheat consists of seven to nine kernels. (See illustration on page 33.) Each kernel is represented by two Bullion Stitches placed in the shape of a narrow V, with a third Bullion Stitch filling the space inside the wedge-shaped opening and extending somewhat beyond the ends of the other two stitches. This Bullion Stitch is made with size F, and the wheat beards and stems are outlined with the same.

There are some long narrow leaves among the heads of wheat. The concave edge of each leaf is raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with size F, to a depth of about one eighth inch. The other edge of the leaf is outlined with size F, and the remaining vacant space in the leaf filled with French Knots of size G.

All the other groups similar to those described are worked in the same manner around the piece.

Scallops on the edge of this Centerpiece 818 (See page 33) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with size G.

To finish the piece, trim it all around in a circle at a distance of about one inch outside the embroidery, turn the edge under in a fine hem to which attach our Fancy White Lace No. 2.

For prices, see Red pages.

Materials—White Damask Center 818, 27-inch size. "Asiatic" Mountmellick Silk, White 2002, 32 skeins size F; 20 skeins size G. White Lace No. 2, 2¾ yards. Made in 36-inch size also.

Mountmellick Wild Rose on White Damask.

(Design 819. See page 35.)

Our illustration shows this beautiful design worked throughout with our White Mountmellick Silk.

The oblong center in each flower is raised with White Knitting Cotton and worked over solid in Satin Stitch, with the silk. Each radiating stamen consists of a long stitch and, at the end of each stamen, a French Knot is made. Edges of petals are outlined, except the turned-over parts, which are raised and worked over solid in Satin Stitch, with the silk. Edges of thick branches are worked in a heavy Outline Stitch. Thorns are worked solid.

Edges of leaves and their veins are outlined. The inside space of leaves is filled with French Knots.

The single scroll lines about the center and inside the border are worked in Chain Stitch.

Scallops on the edge of this Centerpiece 819 (See page 35) are slightly

MOUNTMELLICK WILD ROSE DESIGN 819. (See page 34.)

MOUNTMELLICK TULIP DESIGN 820. (See page 36.)

raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with size G.

Having finished the embroidery, trim the piece all around in a circle, at a distance of about one inch from the embroidery, and then turn the edge under in a fine hem, to which attach our fancy White Lace No. 2.

For prices, see Red pages.

Materials—White Damask Center 819, 27-inch size. "Asiatic" Mountmellick Silk, White 2002, 40 skeins size size G. White Lace No. 2, 2¾ yards. Made in 36-inch size also.

Mountmellick Poppy on White Damask.

(Design 820. See page 35.)

A glance at the illustration will show this to be a very unique and handsome design. The work throughout is done with White Mountmellick Silk, in two sizes.

The seed-pod, at the center of each flower, consists of an upper and lower section. Each section is raised as a separate part with White Knitting Cotton and worked over solid in Satin Stitch, with size F. In the lower section, the stitches are taken vertically; and in the upper part, horizontally. Three long stitches intersecting at the center and giving the effect of wheel spokes are then taken across the upper section and secured at their intersection with a small stitch, using size F. The radiating stamens are outlined with size F. Small round jewels at their ends are slightly raised and worked over solid in Satin Stitch, with the same silk. The double line edges of the petals are worked by couching down together three threads of size G on each line, catching this down with small stitches of size F, at short, regular intervals. The space between these two lines of couching is filled with French Knots of size G.

The centers from which the petals have fallen away are worked in the same manner as the centers in the complete flowers.

Edges of leaves are worked in a deep Long and Short Stitch, with size F. Their veins are outlined with the same. Edges of thick branches are worked in a narrow slanting Long and Short Stitch, with the same silk.

The scallops on the edge of this Centerpiece 820 (See page 35) are slightly raised and worked over solid in Buttonhole Stitch, with size G.

Having finished the embroidery, the cloth is trimmed in a circle all around, at a distance of about one inch from the embroidery, and then turned under in a fine hem, to which is attached our Fancy White Lace No. 2.

For prices, see Red pages.

Materials—White Damask Center 820, 27-inch size. "Asiatic" Mountmellick Silk, White 2002, 16 skeins size F; 32 skeins size G. White Lace No. 2, 2¾ yards. Made in 36 inch size also.

Mountmellick Grape on White Damask.

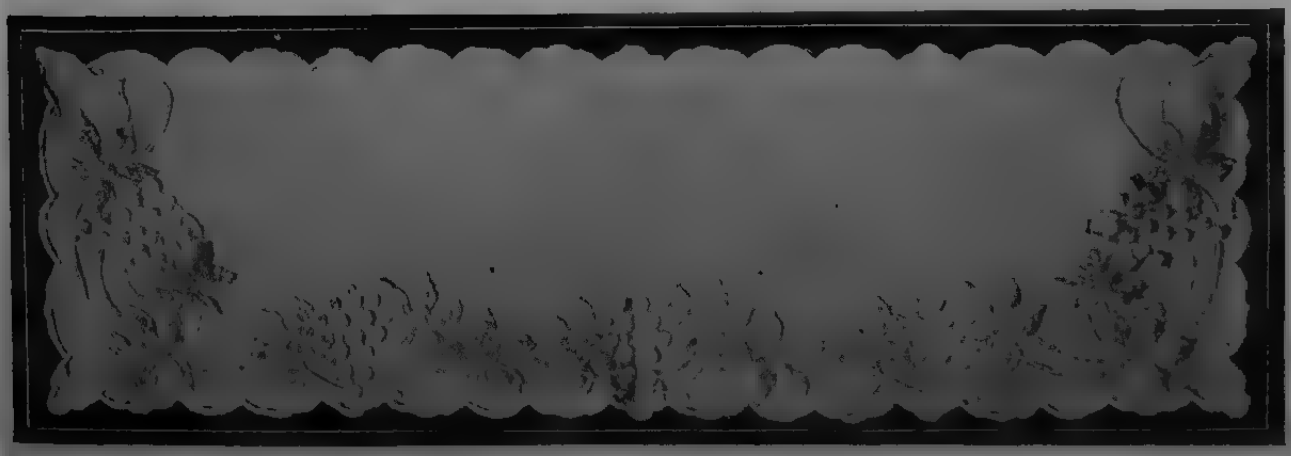
(Design 821. See page 37.)

It is possible to make this center one piece of a very beautiful set for the dining room. Can you imagine anything more beautiful than a set consisting of this 27-inch centerpiece, six 12-inch plate doilies in the same design and Scarf 822 (which exactly matches this center) for the buffet or sideboard? And we can furnish all these pieces for the set.

This 27-inch center is worked throughout in White Mountmellick Silk, in sizes F and G.

Each grape is raised with White Knitting Cotton and worked over solid in Satin Stitch, with size G. In each grape, the stitch should run in the same direction as the direction of the stem to which it is attached. The thick stems throughout the bunch and at its base are worked solid in Kensington Stitch, taken lengthwise with size F.

MOUNTMELLICK GRAPE CENTER 821. (See page 36.)



MOUNTMELLICK GRAPE SCARF 822. (See page 38.)

Edges of leaves are worked in a deep Long and Short Stitch, with size F. Veins are outlined with the same. The remaining open space in each leaf is filled with French Knots of size G. The thick branches of leaves are worked solid, like the branches in the grape bunch.

The series of three convex branches connecting the bunches near the border have their edges worked in a slanting Long and Short Stitch of size F.

The scallops on the edge of this Centerpiece 821, (See page 37) are slightly raised and worked over solid in Buttonhole Stitch, with size G.

Having finished the embroidery, the cloth is trimmed all around in a circle, at a distance of about one inch outside the embroidery, and then turned under in a fine hem, to which is attached our Fancy White Lace No. 2.

For prices, see Red pages.

Materials—White Damask Center 821, 27-inch size. "Asiatic" Mountmellick Silk, White 2002; 16 skeins size F; 32 skeins size G. White Lace No. 2, 2¾ yards. Made in 12 and 36-inch sizes also.

Mountmellick Grape Scarf on White Damask.

(Design 822. See page 37.)

This scarf, as will be seen from the Illustration, exactly matches Centerpiece 821 (described above) in design and is worked with the same silk and in accordance with the same directions.

As the detailed instructions for the work can be found under Centerpiece 821, immediately preceding, it is not necessary to repeat them. A careful reading of the instructions for the centerpiece will explain how this piece should qe worked.

For prices, see Red pages.

Materials White Damask Scarf 822, 18 x 54 inches. "Asiatic" Mountmellick Silk, White 2002; 24 skeins size F; 48 skeins size G.

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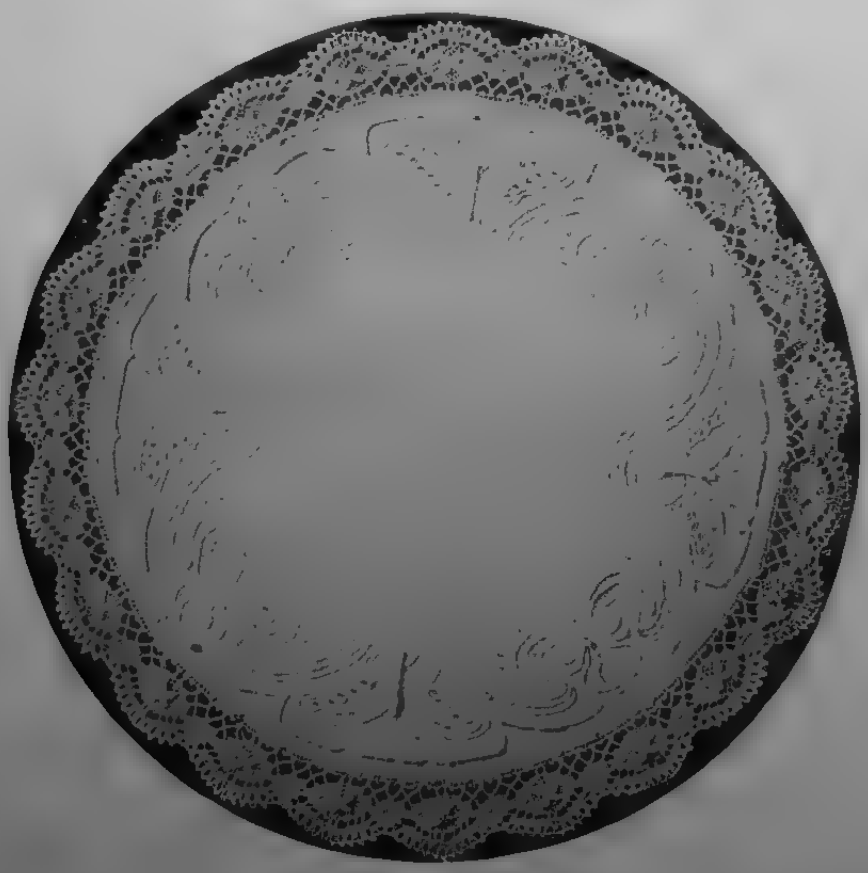
EYELET EMBROIDERY DESIGNS.

THIS style of work, familiarly known to our mothers and grandmothers as English embroidery or stiletto work, is popular and stylish at the present time. The work is simple and fascinating and the finished effect of the all White embroidery is very rich and attractive.



BUTTERFLY EYELET DESIGN 115A. (See page 40.)

The characteristic feature of the work consists of small round or oval holes, made with the stiletto or scissors and then worked about the edges in Over and Over Stitch. The work should be done with the material stretched in a small hoop—a six-inch hoop is sufficiently large. The scissors are required for slitting the oval spaces and the stiletto for punching the round holes. In the case of oval holes, the first thing to do is to "run" a stitching just inside the stamping, as otherwise the form is very likely to pull out of shape or fray while being worked. Do this "running" or outlining as required in the progression of the embroidery. After outlining, make an incision near the center of the oval and cut towards each end, roll the cloth back under, hold with the finger, and work in Over and Over Stitch, taking care to bring the needle out exactly on the stamped outline. This will keep each one of the little figures in perfect shape.

Always commence working an oval at the base or near the stem, if there be one, and, holding the stamping towards you, work from right to left—just opposite to the Buttonhole Stitch.

The round holes are pierced with the stilletto (not cut with the scissors) and it is not necessary to "run" them. In the case of these, it does not so much matter where one commences, only it is a help sometimes to work so that the thread can be carried from one space to another without being cut. Make the stitches even and draw each one snug and tight, giving the edge a cord-like appearance. If desired, a lining of a material of some contrasting color may be stitched to the back of the finished piece, and this will bring out the eyelets more prominently.

All of our centerpiece designs are stamped on a good grade of Linen, which has been selected because of its special adaptability to this style of work.

Butterfly Eyelet on White Linen.

(Design 1152A. See Page 39.)

The illustration of this centerpiece shows its very handsome character, when worked throughout in White.

All the eyelets that appear in the illustration are pierced as explained on page 39 and worked in Over and Over Stitch, with White Mountmellick Silk, size F.

Select and finish one of the butterflies. Its body is raised with White Knitting Cotton and then worked over solid in Satin Stitch, with White Mountmellick Silk, size G. Its two feelers and six ovals radiating into the wings from the body, are outlined with White Mountmellick Silk, size FF. The remaining edges and lines of wings are made by couching down together three threads of White Mountmellick Silk, size G, catching this down with small stitches of Mountmellick Silk, size F, at short, regular intervals. All the remaining butterflies are made in the same manner.

The central space of band effect below the butterfly is filled with Point Natté Stitch of size G. The edge lines and midrib are made by couching down together three threads of size G, catching this down with small stitches of Mountmellick Silk, size FF, at short, regular intervals.

The lines of the bowknot effect are couched in the same manner as the edges of the band effect just described.

Scallops on the edge of this Linen 1152A (See page 39) are raised with White Knitting Cotton and worked over solid in Buttonhole Stich, with Mountmellick Silk, size FF.

Having finished the embroidery, trim the linen all around in a circle, at a distance of one and a quarter inches from the embroidery, and then turn the edge under in a fine hem, to which attach our Fancy Lace No. 2.

For prices, see pages printed in Red.

Materials—Eyelet Design 1152A, 27-inch size. "Asiatic" Mountmellick Silk, White 2002; 8 skeins size F; 16 skeins size FF; 12 skeins size G. Fancy White Lace No. 2 2¾ yards. Made also in 12, 18 and 22-inch sizes.

Pepper Berry Eyelet on White Linen.

(Design 1152B. See page 41.)

This is a very handsome and graceful centerpiece to be worked throughout in White.

The eyelets that appear in the illustration are pierced as explained on page 39 and worked in Over and Over Stitch, with White "Caspian" Floss. The small oval leaves are raised with White Knitting Cotton and worked over solid in Satin Stitch, with Mountmellick Silk, size FF. The stems are outlined with the same silk.

Scallops on the edge of this Linen 1152B (See page 41) are slightly raised and worked over solid in Buttonhole Stitch, with the White Mountmellick Silk.

Having finished the embroidery, trim

PEPPER BERRY EYELET DESIGN 1152B. (See page 40.)

WHEAT EYELET DESIGN 1152C. (See page 42.)

the linen all around in a circle, at a distance of about one inch from the embroidery, and turn the edge under in a fine hem, to which attach our Fancy White Lace No. 2.

For prices and other designs, see pages printed in Red.

Materials—Eyelet Design 1152B, 27-inch size. "Asiatic Caspian" Floss 14 skeins 2002. "Asiatic" Mountmellick silk, White 2002, 24 skeins size FF. Fancy White Lace No. 2, 2¾ yards. Smaller sizes (12, 18 and 22 inches) require less silk.

Wheat Eyelet on White Linen.

(Design 1152C. See page 41.)

The very handsome nature of this centerpiece is shown by the illustration.

The eyelets are pierced as explained on page 39 and worked in Over and Over Stitch, with White "Caspian" Floss. The scrolls at the base of each spray of wheat are raised high with White Knitting Cotton and then worked over solid in Satin Stitch, with White Mountmellick Silk, size FF. Stems and wheat beards are outlined with White "Caspian" Floss.

Scallops on the edge of this Linen 1152C (See page 41) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with the White Mountmellick Silk.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and turn the edge under in a fine hem, to which attach our Fancy White Lace No. 2.

For prices and other designs, see pages printed in Red.

Materials—Eyelet Design 1152C, 27-inch size. "Asiatic Caspian" Floss 15 skeins 2002. "Asiatic" Mountmellick Silk, White 2002, 21 skeins size FF. Fancy White Lace No. 2, 2¾ yards. Smaller sizes (12, 18 and 22 inches) require less silk.

Daisy Eyelet on White Linen.

(Design 1152D. See page 43.)

The beautiful character of this centerpiece is shown by the illustration. The work is very simple and very effective when finished.

The eyelets are pierced as explained on page 39, and worked in Over and Over Stitch, with White "Caspian" Floss. The leaves and petals of daisies are raised with White Knitting Cotton and worked over solid in Satin Stitch, with White Mountmellick Silk. In the case of the center of the daisies, the lower edge is worked in a narrow Satin Stitch with Mountmellick Silk and the upper part of center is filled with French Knots of the same thread. Stems are outlined with White "Caspian" Floss. The sections of French Knots that appear on the piece are made with White Mountmellick Silk.

The scallops on the edge of this Linen 1152D (See page 43) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White Mountmellick Silk.

Having finished the embroidery, trim the linen all around, at a distance of about one inch from the embroidery, and turn it under in a fine hem to which is attached our Fancy White Lace No. 2.

For prices and other designs, see pages printed in Red.

Materials—Eyelet Design 1152D, 27-inch size. "Asiatic Caspian" Floss 12 skeins 2002. "Asiatic" Mountmellick Silk, White 2002, 24 skeins, size FF. Fancy White Lace No. 2, 2¾ yards. Smaller sizes (12, 18 and 22 inches) take less silk.

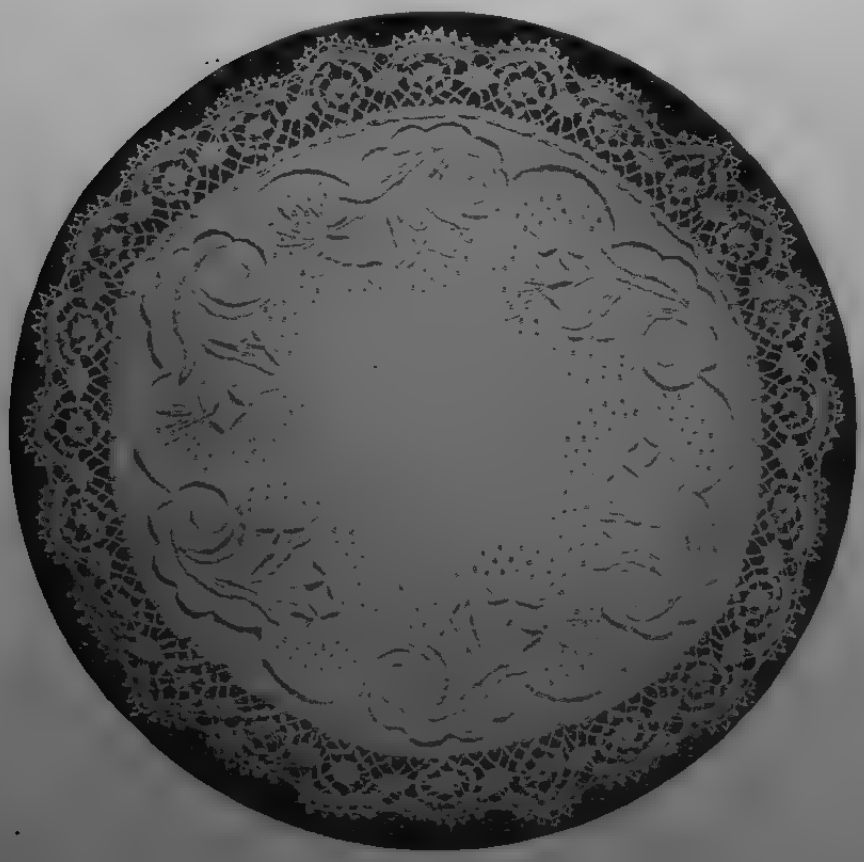
Dandelion Eyelet on White Linen.

(Design 1152E. See page 43.)

A reference to the illustration will show the characteristics of this design.

The eyelets that appear in the illustration are pierced as explained on page 39 and worked in Over and Over Stitch, with White "Caspian" Floss. The three small leaves at the base of each flower are raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with White Mountmellick Silk, size FF. The fine stems are outlined

DAISY EYELET DESIGN 1152D. (See page 42.)



DANDELION EYELET DESIGN 1152E. (See page 42.)

with the same silk. Edges of the long narrow leaves are worked in Long and Short Stitch with the White Mountmellick Silk. Veins are outlined with the same.

Scallops on the edge of this Linen 1152E (See page 43) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with the White Mountmellick Silk.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and turn the edge under in a fine hem, to which attach our Fancy White Lace No. 2.

For prices and other designs, see pages printed in Red.

Materials—Eyelet Design 1152E, 27-inch size. "Asiatic Caspian" Floss 12 skeins 2002. "Asiatic" Mountmellick Silk, White 2002, 24 skeins, size FF. Fancy White Lace No. 2, 2¾ yards. Smaller sizes (12; 18 and 22 inches) take less silk.

Daisy Eyelet on White Linen.

(Design 1152F. See page 45.)

The illustration of this centerpiece shows its very unique character.

The eyelets that appear in the illustration are pierced as explained on page 39 and worked in Over and Over Stitch, with White "Caspian" Floss. The small oval leaves at the base of the eyelets in the flowers are raised with White Knitting Cotton and worked over solid in Slanting Satin Stitch, with White Mountmellick Silk, size FF. Edges of leaves are worked in Long and Short Stitch with White Mountmelleck Silk, and veins and stems are outlined with the same.

The scallops on the edge of this Linen 1152F (See page 45) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White Mountmellick Silk.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and turn the edge under in a fine hem, to which attach our Fancy White Lace No. 2.

For prices and other designs, see pages printed in Red.

Materials—Eyelet Design 1152F, 27-inch size. "Asiatic Caspian" Floss 6 skeins 2002. "Asiatic" Mountmellick Silk, White 2002, 30 skeins size FF. Fancy White Lace No. 2, 2¾ yards. Smaller sizes (12, 18 and 22 inches) require less silk.

Daisy Eyelet 271B on Tan Linen.

(See page 45. Our Cushion 271A is the same design on White Linen.)

A more beautiful cushion in this style of work has never been designed. If it is desired on Tan Linen, ask for Design 271B. If it is desired on White Linen, ask for Design 271A. A back is furnished in a suitable color.

Each of the eyelets that appears in the illustration is pierced according to the instructions on page 39 and then worked in Over and Over Stitch, with White "Caspian" Floss. Petals of dasies and scrolls are raised high with White Knitting Cotton and then worked over solid in Satin Stitch, with White "Roman" Floss. The stems and fine scroll lines are outlined with the same. In working the center of daisies, the lower rim of the center is raised and worked over solid in Satin Stitch, with White "Roman" Floss. The upper half of the daisy center is filled with French Knots of White "Roman" Floss.

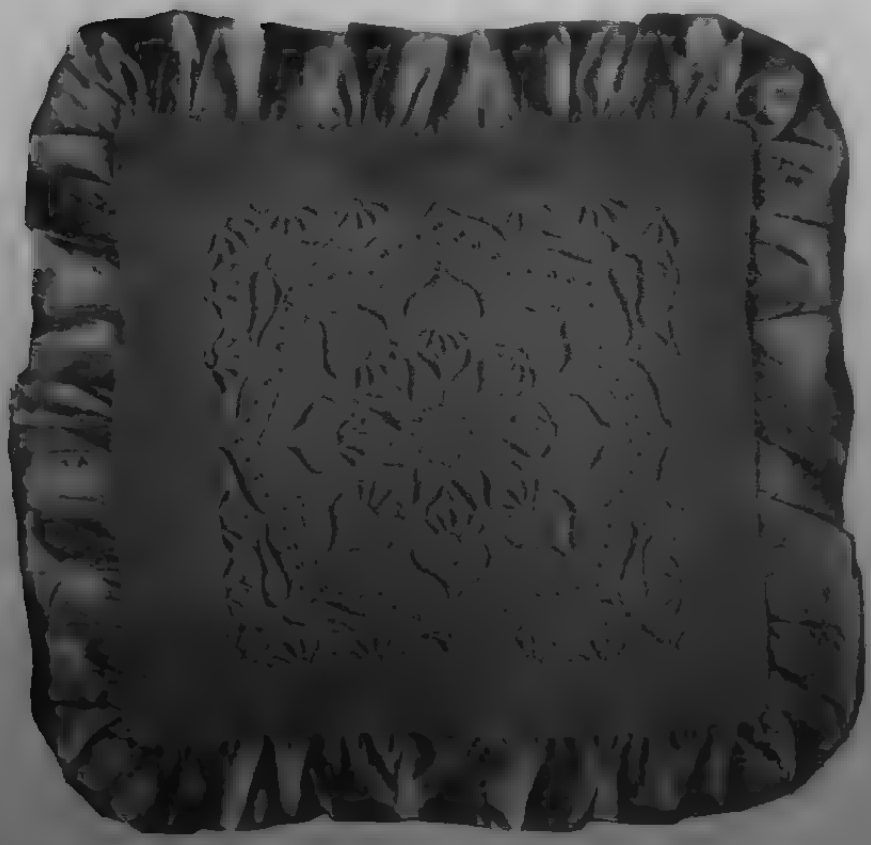
Cushion is finished according to the regular "Rule for Covering Pillows" (See page 87). Edges may be finished with our Tan Ruffle No. 304.

For prices and list of cushions, see Red Pages.

Materials—Tan Cushion 271B, front and back. "Asiatic Roman" Floss, 20 skeins 2002, "Asiatic Caspian" Floss 4 skeins 2002. 1 Tan Ruffle No. 304.

White Cushion 271A is worked in the same manner and requires the same silks. Our White Ruffle No. 304 is used for the edge.

DAISY EYELET DESIGN 1152F. (See page 44.)



DAISY EYELET CUSHION 271B (See page 44.)

FESTOON DAISY EYELET CUSHION 272B (See page 47.)

Festoon Daisy Eyelet 272B on Tan Linen.

(See page 46. Our Cushion 272A is the same design on White Linen.)

A glance at the illustration will show the beautiful character of this design. If it is desired on Tan Linen, ask for Design 272B. If it is desired on White Linen, ask for Design 272A. A back is furnished in a suitable color.

The eyelets that appear in the illustration are pierced according to the directions on page 39 and then worked in Over and Over Stitch, with White "Caspian" Floss. Petals of daisies and leaves are raised with White Knitting Cotton and then worked over solid in Satin Stitch, with "Roman" Floss. The fine scroll lines are outlined with the White "Caspian" Floss.

Cushion is finished according to the usual "Rule for Covering Pillows" (See page 87). Edges may be finished with our Tan Ruffle No. 304.

For prices and list of cushions, see Red pages.

Materials—Tan Cushion 272B, front and back. "Asiatic Caspian" Floss, 6 skeins 2002. "Asiatic Roman" Floss, 18 skeins 2002. 1 Tan Ruffle No. 304.

White Cushion 272A is worked in the same manner and requires the same silks. Our White Ruffle No. 304 is used for the edges.

Empire Daisy Eyelet 273B on Tan Linen

(See page 46. Our Cushion 273A is the same design on White Linen.)

The very stylish character of this design is shown by the illustration. If it is desired on Tan Linen, ask for Design 273B. If it is desired on White Linen, ask for Design 273A. A back is furnished in a suitable color.

The eyelets that appear in the illustration are pierced according to the instructions given on page 39 and then worked in Over and Over Stitch, with White "Caspian" Floss. The flower petals and scrolls are raised with White Knitting Cotton and then worked over solid in Satin Stitch, with White "Roman" Floss. The stems and fine scroll lines are outlined with White "Caspian" Floss. At the center of each flower, place a cluster of a few French Knots of White "Roman" Floss.

Cushion may be finished according to the usual "Rule for Covering Pillows" (See page 87). Edges are finished with our Tan Ruffle No. 304.

For prices and list of cushions, see Red pages.

Materials—Tan Cushion 273B, front and back. "Asiatic Caspian" Floss, 6 skeins 2002. "Asiatic Roman" Floss, 12 skeins 2002. 1 Tan Ruffle No. 304.

White Cushion 273A is worked in the same manner and requires the same silks. Our White Ruffle No. 304 is used for the edges.

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CORONATION BRAID DESIGNS FOR EMBROIDERY.

IN this chapter, are shown three very handsome and stylish designs to be embroidered and further embellished by the use of coronation braid. In connection with these several designs, a few suggestions should be made as to the best method for applying the braid.

CORONATION BRAID BUTTERFLY DESIGN 1167A. (See page 49.)

The first thing to be kept in mind is that the braid is not to be sewed in place until all of the embroidery has been completed. In starting a line of braid, make in the linen at the starting point, using a stiletto, a small hole, just large enough to insert from one-quarter to one-half inch of the end of the braid, and fasten this on the wrong side of the linen, with several small stitches of No. 70 cotton thread, not allowing these stitches to show on the right side of the linen. Having fastened the end of the braid securely, next proceed to secure the braid in place on the stamped lines. Using the cotton thread mentioned above sew through the thick part of the braid, taking the stitches from underneath so that they will not show; at the narrow sections of the braid, couch over the braid itself, taking at least two stitches to each section. Great care should be taken

to follow closely the stamped lines, turning the corners so as to get the proper curve to the flower or scroll as the case may be, taking if necessary, an extra stitch or two at each corner so the braid will lie down flat.

Having laundered and prepared the piece for ironing as explained on page 8 of this book, without yet having trimmed the edges of the linen away, place the piece on a heavily padded ironing board or table with the right side down and then, with a small tack, tack down each corner, stretching the linen all that is possible and making it smooth. When you are sure that you have stretched out the wrinkles, place a piece of cotton cloth over the centerpiece, and iron very carefully with a medium hot iron until the piece is dry. Then you may remove the cotton cloth and finish by continuing the ironing on the wrong side. After the ironing is completed, the linen is trimmed in a circle, turned under in a fine hem, and the lace attached to the edge. No difficulty should be experienced if these directions are carefully followed.

Coronation Braid Butterfly Center on White Linen.

(Design 1167A. See page 48.)

This very handsome design is worked throughout in White. The coronation braid is not sewed in place until all of the embroidery has been completed.

All of the round rings and all of the oval leaves are worked in solid Wallachian, with White Mountmellick Silk, size FF. A reference to pages 52 to 54 will explain exactly how this stitch work is done. The short stems attached to some of the rings are outlined with the same silk.

The scalloped edge is slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with the same White silk.

Having finished the embroidery, the braid is attached and the piece laundered and finished according to the directions in the introduction to this chapter.

The linen is trimmed all around in a circle, at a distance of one and a half inches from the embroidery, and then turned under in a fine hem, to which is attached our Fancy White Lace No. 2.

For prices, see pages printed in Red.

Materials—Linen 1167A, 27-inch size. "Asiatic" Mountmellick Silk, White 2002, 48 skeins, size FF. Coronation Braid No. $^{30}/_{12}$, 3 skeins; 60 rings, No. 552. Fancy White Lace No. 2, 2¾ yards.

For 22-inch size—"Asiatic" Mountmellick Silk, White 2002, 36 skeins, size FF. Coronation Braid No. $^{30}/_{10}$, 3 skeins. 60 rings No. 552. Fancy White Lace No. 2, 2¼ yards.

For 18-inch size—"Asiatic" Mountmellick Silk, White 2002, 30 skeins, size FF. Coronation Braid No. $^{30}/_{10}$, 2 skeins. 36 rings No. 3360. Fancy White Lace No. 2, 1⅔ yards.

For 12-inch size—"Asiatic" Mountmellick Silk, White 2002, 18 skeins, size FF. Coronation Braid No. $^{30}/_{9}$, 2 skeins. 27 rings No. 3360. Fancy White Lace No. 2, 1⅛ yards.

Coronation Braid Wild Rose Center on White Linen.

(Design 1167B. See page 51.)

If this center is worked throughout in White, the result is very rich and beautiful. The coronation braid is not sewed in place until all of the embroidery has been completed.

The irregular center in each rose and also the small round jewel in each petal are first raised with White Knitting Cotton and worked over solid in Satin Stitch, with White Mountmellick Silk. The midrib in each petal is outlined with the silk, and French Knots are scattered in on either side of the midrib with the same. The edges of the petals are formed by the braid.

In the four leaf clusters at the edge, the midrib of each leaf is outlined with the silk. The edges of the leaves are formed by the braid.

Scallops on the edge of the design are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with the silk.

On all other stamped lines in the piece is stitched down the coronation braid according to the directions in the introduction of this chapter.

The linen is trimmed all around in a circle, at a distance of one and a half inches from the embroidery and then turned under in a fine hem, to which is attached our Fancy White Lace No. 2.

For prices, see pages printed in Red.

Materials—Linen 1167B, 27-inch size. "Asiatic" Mountmellick Silk, White 2002, 30 skeins, size FF. Coronation Braid No. 30/12, 3 skeins. Fancy White Lace No. 2, 2¾ yards.

For 22-inch size—"Asiatic" Mountmellick Silk, White 2002, 24 skeins, size FF. Coronation Braid No. 30/10, 3 skeins. Fancy White Lace No 2, 2¼ yards.

For 18-inch size—"Asiatic" Mountmellick Silk, White 2002, 18 skeins, size FF. Coronation Braid No. 30/10, 2 skeins. Fancy White Lace No. 2, 1⅔ yards.

For 12-inch size—"Asiatic" Mountmellick Silk, White 2002, 12 skeins, size FF. Coronation Braid No. 30/9, 2 skeins. Fancy White Lace No. 2, 1⅙ yards.

Coronation Braid Peacock Feather Center on White Linen.

(Design 1167C. See page 51.)

This splendid design is very beautiful when worked throughout in White. The coronation braid is not sewed in place until all of the embroidery has been completed.

Select one of the peacock feathers and raise the eye of it and the pointed band encircling the eye with White Knitting Cotton; then work this over solid in Satin Stitch, with White "Roman" Floss. The leaf-like forms radiating from the midrib of the feather are worked in solid Wallachian with the same silk. A reference to pages 52 to 54 will explain exactly how this stitch work is done. The single line of the midrib is outlined and, where it broadens at the base, its edges are worked in Long and Short Stitch. The scalloped edge of the feather just outside the radiating branches is made by couching down together four threads of the "Roman" Floss, catching this down with small stitches of the same at short, regular intervals. The remaining three feathers are worked in the same manner.

Scallops in the border are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with White Mountmellick Silk, size FF.

On all the remaining stamped lines in the piece, stitch down the coronation braid according to the directions in the introduction of this chapter.

The linen is trimmed all around in a circle, at a distance of one and a half inches from the embroidery, and then turned under in a fine hem, to which is attached our Fancy White Lace No. 2.

For prices, see pages printed in Red.

Materials—Linen 1167 C, 27-inch size. "Asiatic Roman" Floss, 36 skeins 2002. "Asiatic" Mountmellick Silk, White 2002, 12 skeins size FF. Coronation Braid No. 30/12, 2 skeins. Fancy White Lace No. 2, 2¾ yards.

For 22-inch size—"Asiatic Roman" Floss, 24 skeins 2002; "Asiatic" Mountmellick Silk, White 2002, 9 skeins size FF. Coronation Braid No. 30/10, 2 skeins. Fancy White Lace No. 2, 2¼ yards.

For 18-inch size—"Asiatic Roman" Floss, 22 skeins 2002. "Asiatic" Mountmellick Silk, White 2002, 7 skeins size FF. Coronation Braid 30/10, 2 skeins. Fancy White Lace No. 2, 1⅔ yards.

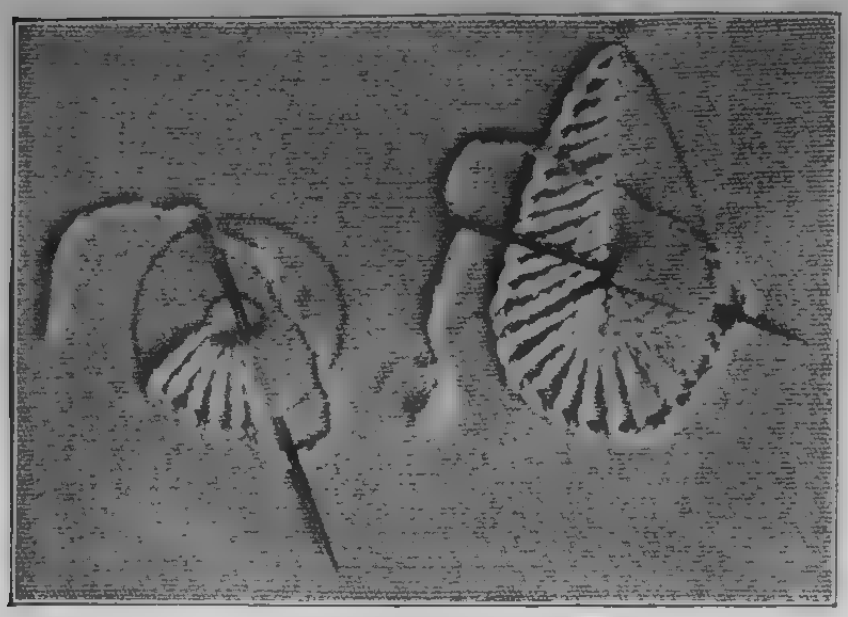
For 12-inch size—"Asiatic Roman" Floss, 12 skeins 2002. "Asiatic" Mountmellick Silk, White 2002, 4 skeins size FF. Coronation Braid No. 30/9, 1 skein. Fancy White Lace No. 2, 1⅙ yards.

Coronation Braid Wild Rose Design 1167B. (See page 49.)

Coronation Braid Peacock Feather Design 1167C. (See page 50.)

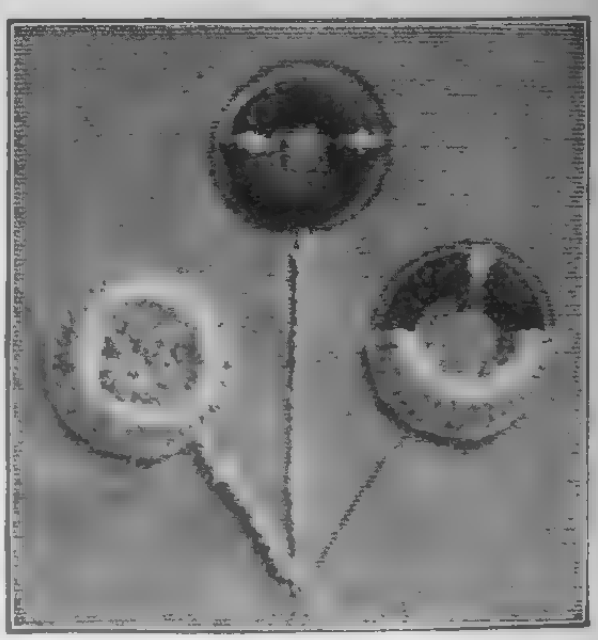
WALLACHIAN EMBROIDERY.

THIS style of work is said to have sprung from Wallachia, a village of Roumania, which explains the fact that by some embroiderers it is called Wallachian Embroidery, and by others, Roumanian Embroidery. The work itself is simple, quickly done, and very rich and effective in its finished result; all these considerations explain the immediate approbation the work has already had from embroiderers, and the rapidly increasing demand for our beautiful and stylish designs.



DETAIL OF WALLACHIAN STITCH

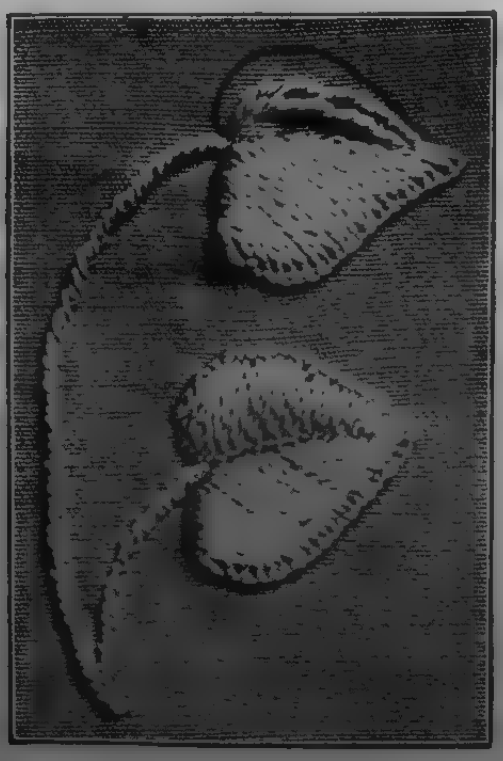
The characteristic feature of this embroidery is that all of the main and prominent parts of the design are worked solid in simple Buttonhole Stitch. A reference to our illustration shows in detail the application of this stitch to round and oval forms. Such designs as show conventionalized flowers, having large, round centers surrounded by bold, oval petals, flanked with sprays or graceful vines of oval, oblong or pointed leaves of generous length or width, are best adapted to give expression to this work. Circular forms of sufficient diameter to allow a cluster of French Knots at the center, inside the Buttonhole Stitch, also lend themselves readily and elaborately to this work. As a general rule, knowledge of three stitches only are required in the working of one of these designs — Buttonhole Stitch for petals, leaves, oblong and circular



USE OF FOUNDATION RINGS.

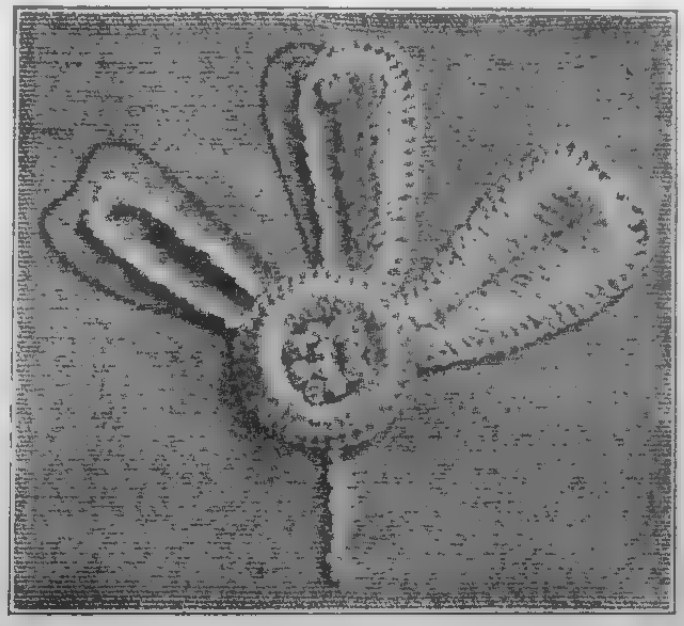
forms, French Knots for centers, and simple Outline Stitch for stems.

Whether the work shall be raised or padded, is left to the preference of the embroiderer. The work of the peasants of Wallachia was not padded, but it is possible to get away from a certain flatness which was, perhaps, a fault of the original work, if the forms are slightly padded. It is the general opinion that this padding and the use of washable foundation rings increase the beauty of the work. If the rings are used for centers and round forms, then the other parts of the work should be padded to have all the work in harmony. We furnish the washable rings in four sizes as follows: No. 3360, $\frac{7}{16}$ inch diameter; No. 552, $\frac{9}{16}$ inch diameter; No. 393, $\frac{11}{16}$ inch diameter;



Stitch in Leaves.

No. 3014, $\frac{13}{16}$ inch diameter. Our picture (See page 52) shows in detail how the washable rings are tacked in place and then covered with the silk in Buttonhole



Stitch in Flower Petals.

Stitch, after which the open space at the center is filled with French Knots. It will make the work easier and help to get the stitches to cover the ring more evenly if the embroiderer first pierces the linen at the center of the ring with a stiletto.

A reference to our picture showing a flower with round center and three petals, will make plain in detail how to work flower petals. Each side of the petal is slightly raised with a White padding thread, and then worked over solid, in Buttonhole Stitch. The stitches run from the line down the center of the petal or leaf, to the edge, the purl in all cases coming on the edge. The stitch is taken on a slant, and the junction of the stitches, in the middle of petal or leaf, forms the vein. The stems may be worked in Outline Stitch, or some other stitch like Satin Stitch or Cable Stitch may be used if the design seems to call for it.

Another one of our pictures of detail shows how pointed leaves are worked in the same Buttonhole Stitch.

This style of embroidery is particularly

beautiful for articles for table decoration, especially when worked all in White or a combination of delicate pastel shades and White. It is also very beautiful when applied in various combinations of colors to centers of Tan Linen and to sofa cushions.

A heavy thread should be used for the work.

Wallachian Centerpiece Design 8202A on Tan Linen.

(Our Centerpiece 1162A is the same design on White Linen.)

A reference to Colored Plate CXLIV will show the character of this design. This same design is also furnished on White Linen. If it is desired on Tan Linen, ask for Design 8202A. If it is desired on White Linen, ask for Design 1162A.

All of the flower petals, oblong leaves and rings are worked in solid Wallachian, with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

In each flower of eight petals, center is made with Green 2182; the three petals pointing towards the scalloped edge, with Blue 2596; the three pointing towards the center of the piece, with 2594; the two intermediate petals, with 2593. All of the flowers are made in this same manner.

In the wreath effects, each branch has four leaves. The topmost leaf is worked with Green 2181; the next two leaves down the branch, with 2182; and the remaining small leaf at the base, with 2183. The detached ring between the leaf sprays is made with Blue 2596. In the case of the three rings in the stems, the topmost is made with shade 2593; the next lower, with 2594; and the lowest, with 2595.

The scallops on the edge of the center piece are raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with "Roman" Floss 2595.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and after turning the edge under in a fine hem, attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Tan Linen 8202A, 22-inch size. "Asiatic Roman" Floss, 9 skeins 2595; 4 skeins 2183; 3 skeins each 2181, 2182, 2594, 2596; 1 skein 2593. 24 rings No. 330. 24 rings No. 552. Fancy Tan Lace No. 2, 2¼ yards. Made also in 12, 18 and 27-inch sizes.

White Linen 1162A is the same design and requires the same materials. Made in 12, 18, 22 and 27-inch sizes.

Wallachian Centerpiece Design 8202B on Tan Linen.

(Our Centerpiece 1162B is the same design on White Linen.)

Colored Plate CXLIV shows this graceful piece. The same design is also furnished on White Linen. If it is desired on Tan Linen, ask for Design 8202B. If it is desired on White Linen, ask for Design 1162B.

All the flower petals, leaves and rings are worked in solid Wallachian, with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

First work a flower having ten petals. Center is worked with 2452, without the use of a paper ring. The three central petals pointing towards the center of the piece are made with shade 2354; the next adjacent petal on either side, with 2353; the next adjacent petal on either side, with 2352; and the remaining three petals with 2351. The remaining two flowers are made in the same manner.

Attached to either side of each flower, are three distinct stems with leaves and rings. In the stem that has two leaves at the tip and three rings below, make the top leaf with 2453; the leaf below, with 2454; the ring below, with 2352; the ring below, with 2353; the ring below, with 2354; and outline the stem with 2454. In

the stem that has three rings at the tip and two leaves below, make the tip ring with 2351; the next ring below, with 2352; the next ring below, with 2353; the two leaves below, with 2452; and outline the stem with 2452. In the stem having five leaves without rings, make the topmost leaf with 2453; the next two below, with 2454; and the next two below, with 2455; and outline the stem with 2455.

In the circular band effect about the center, the inside space is filled with Point Natté Stitch of shade 2352. The outside edges of the band and the line through the center are made by couching down together on each line three threads of "Roman" Floss 2454, catching this down with small stitches taken at short, regular intervals. These small stitches are taken with shade 2452 on the edges, and with shade 2352, on the central line.

The scallops on the edge are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with shade 2453.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and after turning the edge under in a fine hem, attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials — Tan Linen 8202B, 22-inch size. "Asiatic Roman" Floss, 9 skeins 2453; 5 skeins 2352; 4 skeins each 2353, 2454; 3 skeins each 2351, 2354, 2452, 2455. 36 rings No. 552. Fancy Tan Lace No. 2, 2¼ yards. Made also in the 12, 18 and 27-inch sizes.

White Linen 1162B is the same design and requires the same materials. Made in 12, 18, 22 and 27-inch sizes.

Wallachian Centerpiece Design 8202C on Tan Linen.

(Our Centerpiece 1162C is the same design on White Linen.)

Colored Plate CXLIV shows this finished piece. The same design is furnished on White Linen. If it is desired on Tan Linen, ask for Design 8202C. If it is desired on White Linen, ask for Design 1162C.

All of the flower petals, leaves and rings are worked in solid Wallachian, with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

Commence by working one of the flowers consisting of five long petals. Center petal is made with shade 2161; the next adjacent petal on either side, with 2162; and the next adjacent petal on either side, with 2163. At the base of these petals are three small leaves, of which the central one is made with 2283 and the other two with 2282.

The next adjacent flower is made in the same manner, using shades 2162, 2163 and 2163a, where shades 2161, 2162 and 2163 were used in the first flower.

The two color schemes as mentioned above are used alternately for the flowers around the piece.

In the half circle of rings about each flower, the three central rings are made with 2163a; the next adjacent ring on either side, with 2163; the next adjacent ring on either side, with 2162; and the next adjacent ring on either side with 2161.

In the first spray of five leaves, make top leaf with 2282; the two leaves below, with 2283; and the two leaves below, with 2284. In the next adjacent spray, make top leaf with 2283; the two leaves below, with 2284, and the two leaves below, with 2285. Use these two color schemes alternately for the sprays around the piece, outlining the stems with shade 2284.

Scallops on the edge of the centerpiece are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with 2283.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about an inch from the embroidery, and, after turning the edge under in a fine hem, attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials — Tan Linen 8202C, 22-inch size. "Asiatic Roman" Floss, 10 skeins 2283; 4 skeins each 2163, 2163a; 3 skeins each 2282, 2284, 2162; 2 skeins each 2285, 2161. 24 rings No. 3360. 40 rings No. 552. Fancy Tan Lace No. 2, 2¼ yards. Made also in 12, 18 and 27-inch sizes.

White Linen 1163C is the same design and requires the same materials. Made in 12, 18, 22 and 27-inch sizes.

Wallachian Centerpiece Design 8202 D on Tan Linen.

(Our Centerpiece 1162D is the same design on White Linen.)

This centerpiece is shown on Colored Plate CXLIV. The same design is also furnished on White Linen. If it is desired on Tan Linen, ask for Design 8202 D. If it is desired on White Linen, ask for Design 1162 D.

All of the flower petals, round centers and oblong leaves are worked in solid Wallachian. A reference to pages 52 to 54 will explain exactly how this stitch work is done. In this design the round centers of the flowers are made without the use of paper rings.

Centers of flowers are worked with shade 2282. Petals of half flowers are made with shades 2703, 2704 and 2705, using only one shade to a petal. Central petals are made lighter, and the petals to either side darker. Complete flowers are made with shades 2702, 2703 and 2704, one shade to a petal.

In the sprays of three leaves projecting towards the center, top leaf is made with 2282 and two lower leaves with 2284. The detached single leaves pointing towards the center, to either side of the sprays just described, are made with 2283 The other leaves on the piece are made with shades 2284 and 2285, the upper leaf on a spray lighter and the lower leaves darker.

The scallops on the edge of the centerpiece are slightly raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with "Roman" Floss 2283.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and, after turning the edge under in a fine hem, attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Tan Linen 8202D, 22-inch size. "Asiatic Roman" Floss 9 skeins 2283; 8 skeins each 2704, 2705; 6 skeins each 2702, 2703; 5 skeins 2282; 3 skeins each 2284, 2285. Fancy Tan Lace No. 2, 2¼ yards. Made also in 12, 18 and 27 inch sizes.

White Linen 1162D is the same design and requires the same materials. Made in 12, 18 22 and 27-inch sizes.

Wallachian Centerpiece 8202 E on Tan Linen.

(Our Centerpiece 1162E is the same design on White Linen.)

Colored Plate CXLIV shows the character of this center. The same design is also furnished on White Linen. If it is desired on Tan Linen, ask for Design 8202E. If it is desired on White Linen, ask for Design 1162E.

All of the petals and oblong forms and all of the rings are worked in solid Wallachian, with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

Commence with one of the half flowers having five petals. Central petal is made with shade 2440; the next adjacent petal on either side, with 2441; and the next adjacent petal on either side, with 2442. Ring at center of the flower is made with 2019.

In the strings of seven rings between the flower and the border, make the ring nearest the flower with 2446; the next adjacent ring, with 2444; the next adjacent ring, with 2443; the next adjacent two rings, with 2441; and the next adjacent and end ring, with 2440. The scroll line is outlined with Black.

PLATE CXLIV. WALLACHIAN CENTERPIECES.

BRAINERD & ARMSTRONG'S WASH EMBROIDERY SILKS.

Our Book--"SILK"

TELLS ALL ABOUT THE SILKWORM; ITS EARLY AND LATER HISTORY, ITS MANNER OF LIFE, THE PROCESSES BY WHICH IT SPINS, THE COUNTRIES WHERE IT WORKS TO THE BEST ADVANTAGE.

This Book will be Interesting and Instructive to You.

THE BOOK.

This Book will be Interesting and Instructive to the Children.

THIS BOOK has a double educational interest and value: first treating in a very interesting manner the gradual development of the silk industry, the manner of life and processes of the silk worm, and indicating the countries in which silk is most largely produced; secondly, placing in contrast to the silk of the real worm, some of the imitations that have been the result of man's invention.

THE BOOK has 48 pages profusely illustrated with views of sericulture in China and Japan. The cover design is a fanciful depiction of the first discovery that a thread could be reeled from the silk worm's cocoon by Si-Ling-Chi, Empress of China, 2650 B. C.

SCHOOL SUPERINTENDENTS, TEACHERS AND EDUCATORS will find the book of great service in supplying data on a most wonderful subject for interesting talks in the school rooms. We are particularly desirous that Educators shall know of this book, and we shall be very glad to have the addresses of teachers who are likely to be interested in it.

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The Brainerd & Armstrong Co.,

100 Union St., New London, Conn.

Figures similar to the ones described above are worked in the same manner around the piece.

Now work one of the butterflies. Body is worked with shade 2446; ring above body, with shade 2446; and ring above that, with 2444. In the center of each of these two rings, place three French Knots of 2019. The midrib or line through center of body is outlined with Black, and the two feelers are outlined with the same. The two upper wings on either side of the body are worked with 2443; and two lower wings on either side, with 2444. The small wedges between the two upper wings on either side are made with 2446.

The scallops on the edge of this centerpiece are raised with White Knitting Cotton and then worked over solid in Buttonhole Stitch, with "Roman" Floss 2443.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and, after turning the edge under in a fine hem, attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Tan Linen 8202E, 22-inch size. "Asiatic Roman" Floss, 14 skeins 2443; 7 skeins 2444; 5 skeins 2441; 3 skeins 2442; 2 skeins each 2440, 2446; 1 skein each 2019, 2000. 28 rings, No. 3360. 40 rings, No. 552. Fancy Tan Lace No. 2, 2¼ yards. Made also in 12, 18 and 27-inch sizes.

White Linen 1162E is the same design and requires the same materials. Made in 12, 18, 22 and 27-inch sizes.

Wallachian Centerpiece 8202F on Tan Linen.

(Our Centerpiece 1162F is the same design on White Linen.)

This finished piece is shown on Colored Plate CXLIV. The same design is also furnished on White Linen. If it is desired on Tan Linen, ask for Design 8202F. If it is desired on White Linen, ask for Design 1162F.

All of the rings are worked in solid Wallachian. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

Commence with one of the sunburst figures of nineteen rings. In the outer circle of rings, the three nearest the center of the linen are worked with shade 2780; the next ring adjacent on either side in the circle, with 2781; the next ring adjacent on either side in the circle, with 2782; the next ring adjacent on either side in the circle, with 2783; and the three remaining rings in the circle, with 2784. In the next inner circle of rings, the one nearest the center of the linen is worked with 2781; the next adjacent ring on either side in this circle, with 2782; and the three remaining rings in this circle, with 2783. Central ring of sunburst is worked with 2782. In the center of each ring are placed three French Knots of the same shade as the ring. Stems are outlined with the same shade as the ring that the stem reaches in the outside circle All the sunburst figures are worked in this same manner.

In working the rings in the border, start with the ring opposite the central darkest ring in the outer circle of the sunburst. Make this ring with 2784; the next adjacent ring on either side, with 2783; the next adjacent two rings on either side, with 2782; the next adjacent two rings on either side, with 2781; and the next adjacent two rings on either side, with 2780. The rings opposite the remaining sunbursts are made in the same shades. In the center of each of these rings, place three French Knots made with the same shade as the ring itself.

The scroll lines about the sunbursts are worked by laying down together on each line four threads of "Roman" Floss catching this down with fine stitches of shade 2781, at short, regular intervals. The scroll line passing closest to the top of sunburst is couched in this manner with 2784; and the other scroll, with 2782.

The scallops are slightly raised and worked over solid in Buttonhole Stitch, with 2783. Just inside this buttonholing, couch down together four threads of 2784 in the same manner as in the scrolls.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, turning the linen under in a fine hem, to which attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Stamped Tan Linen 8202F, 22-inch size. "Asiatic Roman" Floss, 13 skeins 2783; 8 skeins 2782; 7 skeins 2784; 5 skeins 2781; 4 skeins 2780. 97 rings, No. 393. Fancy Tan Lace, No. 2, 2¼ yards. Made also in 12, 18 and 27-inch sizes.

White Linen 1162F is the same design and requires the same materials. Made in 12, 18, 22 and 27-inch sizes.

Wallachian Centerpiece Design 1164G on White Linen.

(Our Centerpiece 8204G is the same design on Tan Linen.)

An illustration of this design will be found on page 59. The same design is also furnished on Tan Linen. If it is desired on White Linen, ask for Design 1164G. If it is desired on Tan Linen, ask for Design 8204G.

All of the flower petals, leaves and rings are worked in solid Wallachian with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how the stitch work is done.

Select one of the flowers with ten petals. The ring in the center is worked with shade 2743. The surrounding six rings are worked with 2742. The petal that comes on the edge of the design is worked with Pink 2674; the next adjacent petal is worked with 2671; the next with 2674, etc. In that manner the shades of Pink are used alternately for the petals around the flower.

All of the remaining rings on the piece are worked with shade 2743. In each group of three leaves, the topmost leaf is worked with shade 2742, and the two leaves at the base with shade 2744. The stems are outlined with shade 2743.

Scallops on the edge of the Centerpiece 1164G (See page 59) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch with "Caspian" Floss; the first scallop with 2743; the second with 2744, thus using these shades alternately for the alternate scallops around the piece.

For prices, see pages printed in Red.

Materials—White Linen 1164G, 22-inch size. "Asiatic Roman" Floss, 10 skeins 2743; 9 skeins 2742; 6 skeins each 2671, 2674 2744. "Asiatic Caspian" Floss, 4 skeins each 2743, 2744. 10 rings No. 3360. 55 rings No. 552. Made also in 12, 18 and 27-inch sizes.

Tan Linen 8204G is the same design and requires the same materials. Made in 12, 18, 22 and 27-inch sizes.

Wallachian Centerpiece Design 1165G on White Linen.

(Our Centerpiece 8205G is the same design on Tan Linen.)

An illustration of this design will be found on page 59. The same design is also furnished on Tan Linen. If it is desired on White Linen, ask for Design 1165G. If it is desired on Tan Linen, ask for Design 8205G.

All of the flower petals, leaves and rings are worked in solid Wallachian, with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

The flowers at the border have three rings and eight petals each. The rings are worked with Yellow 2634. The petals are worked alternately with Blue 2714 and 2713, using one shade to a petal.

Each of three leaves in a spray is worked with Blue 2712. Each of the four rings in each leaf spray is worked with 2634. All stems and scroll lines are outlined with 2714.

Where five rings are looped together, central ring is worked with 2635; the next adjacent ring on either side, with 2636;

WALLACHIAN CENTERPIECE DESIGN 1164G. (See page 58.)

WALLACHIAN CENTERPIECE DESIGN 1165G. (See page 58.)

and the next adjacent ring on either side, with 2635.

Scallops on edge of this Linen 1165G (See page 59) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with "Caspian" Floss 2714.

For prices, see pages printed in Red.

Materials—White Linen 1165G, 22-inch size. "Asiatic Roman" Floss, 8 skeins 2634; 6 skeins each 2712, 2714; 4 skeins 2713; 3 skeins 2635; 2 skeins 2636. "Asiatic Caspian" Floss, 7 skeins 2714. 12 rings No. 3360. 52 rings No. 552. Made also in 12, 18 and 22-inch sizes.

Tan Linen 8205G is the same design and requires the same materials. Made in 12, 18, 22 and 27-inch sizes.

Wallachian Centerpiece Design 1166G on White Linen.

(Our Centerpiece 8206G is the same design on Tan Linen.)

An illustration of this design will be found on page 61. The same design is also furnished on Tan Linen. If it is desired on White Linen, ask for Design 1166 G. If it is desired on Tan Linen, ask for Design 8206 G.

All of the flower petals, leaves and rings are worked in solid Wallachian, with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how the stitch work is done.

Select one of the daisies with a double circle of petals; the petals in the outer row are made with shade 2637, and those in the inner row, with 2635. Of the six leaves in a spray, the two topmost are made with 2622; the two next below, with 2622a; the two next below, with 2623. All stems are outlined with 2623. In each cluster of three leaves attached to the border, these three leaves are made with 2637. All of the round rings on the piece are worked with 2623.

Scallops on the edge of this Centerpiece 1166G (See page 61) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with "Asiatic" Twisted Embroidery Silk 2623.

For prices, see pages printed in Red.

Materials—White Linen 1166G, 22-inch size. "Asiatic Roman" Floss, 8 skeins 2637; 6 skeins 2623; 4 skeins each 2622, 2622a; 2 skeins 2635; "Asiatic" Twisted Embroidery Silk, 6 skeins 2623. 12 rings No. 552. 21 rings No. 3360. Made also in 12, 18 and 27-inch sizes.

Tan Linen 8206G is the same design and requires the same meterials. Made in 12, 18, 22 and 27-inch sizes.

Combined Wallachian and Eyelet Sunflower Center on White Linen.

(Design 1163A. See page 61.)

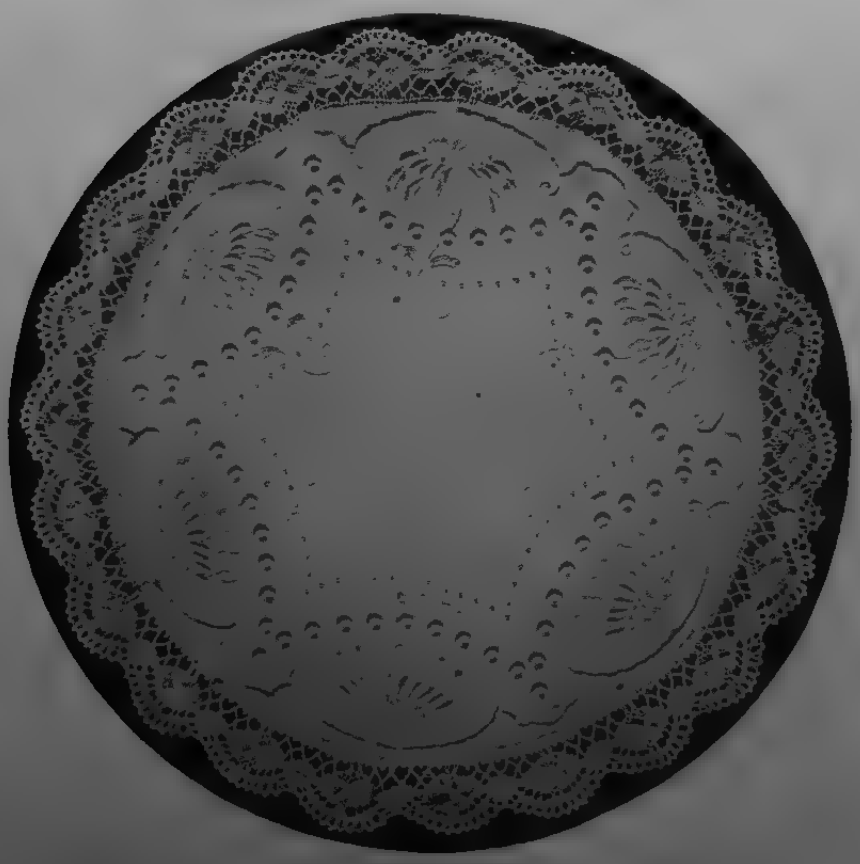
No more beautiful design than this will be seen this season. It is to be worked throughout in White and introduces a combination of Wallachian, Eyelet and Satin Stitch work.

The eyelets at the base of the French Knots in the sunflowers and in the pointed star effect about the center are pierced as explained on page 40 and worked in Over and Over Stitch, with White Mountmellick Silk, size F.

The top portion of each sunflower consists of a collection of French Knots, made with Mountmellick Silk, size G. Below the French Knots are eight eyelets to which reference has already been made. Next below the eyelets are ten small oval petals. These are raised high with White Knitting Cotton and worked over solid in Satin Stitch, with White Mountmellick Silk, size FF. The remaining leaves of the sunflower and also the rings are worked in solid Wallachian, with size G. A reference to pages 52 to 54 will explain exactly how this stitch work is done. The stem is outlined with size G.

Scallops on the edge of this Linen 1163A (See page 61) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with size G.

WALLACHIAN CENTERPIECE DESIGN 1166G. (See page 60.)



WALLACHIAN AND EYELET CENTERPIECE DESIGN 1163A. (See page 60.)

Having finished the embroidery, trim the linen about one and a quarter inches from the embroidery all around and, after turning the edge under in a fine hem, attach our Fancy White Lace No. 2.

For prices, see pages printed in Red.

Materials—Linen 1163A, 27-inch size. "Asiatic" Mountmellick Silk, White 2002: 6 skeins size F; 6 skeins size FF; 48 skeins size G. 60 rings No. 552. White Lace No. 2, 2¼ yards. Made also in 12 and 22-inch sizes.

Wallachian Three Piece Set.

(See Frontispiece Colored Plate CXLI.)

A reference to the Colored Plate will show that a set can be made to consist of Centerpiece 908, Scarf 909 and Sofa Cushion 283A, all of the same design to be embroidered according to the following directions:

Wallachian Centerpiece Design 908 on Dark Tan Linen.

(See Colored Plate CXLI. Size 27 inches.)

In material and general design, this centerpiece matches Scarf 909 and Sofa Cushion 283A. These three pieces make a very nice set for the furnishing and decoration of a room,

We will give instructions in detail for the centerpiece only, and these same general instructions should be followed for the design on both the scarf and sofa cushion.

All of the leaves and rings are worked in solid Wallachian, with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

Start with the six rings at the base of one of the main groupings of leaves and rings. The two central rings are worked with shade 2363; the next adjacent ring on either side, with 2362; and the next adjacent ring on either side, with 2361. Of the three leaves at base of the grouping, central one is made with 2452, and leaf on either side with 2453. In the first row of four rings nearest to these leaves, two central ones are made with 2362; and next adjacent ring at either end, with 2361. In the next longer row of seven rings, central one is made with 2363; the next adjacent ring on either side with 2361; the next adjacent ring on either side, with 2360a; the next adjacent ring on either side, with 2360b. In working the three leaves attached to central ring in the row last worked, make central leaf with 2455 and side leaves with 2454. In case of three leaves next adjacent, make central one with 2454, and side leaves with 2453. In the case of the three leaves next adjacent, make central one with 2453 and side leaves with 2452. The stem terminates in three leaves; make the one at the tip with 2451, the one below with 2452, and the one below, with 2453. Stems are outlined with the shades of Green.

The two remaining groupings on the piece are made in the same manner as the one just described.

In the row of five rings lying near the border between the groupings, make central one with 2360; the next adjacent one on either side, with 2360a; and the next adjacent one on either side with 2360b.

Scroll lines connecting the groupings are made by couching down together four threads of "Roman" Floss 2454, catching this down with small stitches of shade 2451 at short, regular intervals.

The scallops on the edge of the piece are slightly raised and then worked over solid in Buttonhole Stitch, with shade 2453. The five small leaves at intervals in this border are worked in Wallachian, with shade 2452.

Having finished the embroidery, trim the linen in a circle all around, at a distance of about one and a quarter inches from the embroidery, turning it under in a fine hem to which attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Stamped Dark Tan Linen 908, 27-inch size. "Asiatic Roman" Floss, 17

skeins 2453; 5 skeins each 2452, 2454; 3 skeins each 2360b, 2360a, 2360, 2361, 2362; 2 skeins each 2451, 2455, 2363. Fancy Tan Lace No. 2, 2¾ yards. 66 rings No. 552. Made in 27-inch size only.

Wallachian Scarf Design 909 on Dark Tan Linen.

(See Colored Plate CXLI. Size 18 x 54 inches.)

In material and general design, this scarf matches Centerpiece 908 and Sofa Cushion 283A. It is adapted for use on bureau or sideboard.

The embroidery on this piece is the same as on Centerpiece 908 and the detailed instructions can therefore be found on page 62. In general it may be said that all the rings are worked with Red shades 2360b to 2363 inclusive, and all the rest of the work is done with Green shades 2451 to 2455 inclusive. Colored Plate CXLI will help in the distribution of the shades.

For prices. see pages printed in Red.

Materials—Stamped Dark Tan Scarf 909, 18 x 54-inch size. "Asiatic Roman" Floss, 18 skeins 2453; 12 skeins 2452; 10 skeins 2454; 4 skeins each 2360a, 2360, 2361, 2362; 3 skeins each 2455, 2360b; 2 skeins each 2451, 2363. 79 Rings No. 552. Made 18 x 54-inch size only.

Wallachian Sofa Cushion 283A on Dark Tan Linen.

(See Colored Plate CXLI. Finished size 22 x 22 inches.)

In material and general design, this cushion matches Centerpiece 908 and Scarf 909. A set consisting of two or three of these pieces makes a very hand some decoration for a room.

The embroidery on this piece is the same as on Centerpiece 908 and the detailed instructions can therefore be found on page 62. In general, it may be said that all the rings are worked with Red shades 2360b to 2363 inclusive, and all the rest of the work is done with Green shades 2451 to 2455 inclusive. Colored Plate CXLI will help in the distribution of the shades.

Having finished the embroidery, cushion is finished according to the general "Rule for Covering Pillows" (See page 87). Edges may be finished with our Green Ruffle 300, color No. 2.

For price and list of cushions, see Red pages.

Materials—Stamped Sofa Cushion 283A, front and back. "Asiatic Roman" Floss, 5 skeins each 2452, 2453; 3 skeins each 2454, 2360; 2 skeins each 2451, 2360b, 2360a, 2361, 2362, 2363; 1 skein 2455. 37 Rings No. 552. 1 Green Ruffle 300, Color No. 2.

Wallachian Sofa Cushion 283B on Dark Tan Linen.

(See Colored Plate CXLVII. Finished size 22 x 22 inches.)

The instructions for working and full information concerning this sofa cushion may be found on page 88.

Wallachian Sofa Cushion 283C on Dark Tan Linen.

(See Colored Plate CXLVII. Finished size 22 x 22 inches.)

The instructions for working and full information concerning this sofa cushion may be found on page 88.

Some Offerings of Hosiery of Special Interest.

Three hosiery stores on Fifth Avenue, in New York, and a large trade throughout the United States, created through heir advertising and fair dealing, make he advertisment of Peck & Peck on page 129 of this book of special interest. The prices for their offerings of ladies' hosiery are most attractive. A suitable present for a gentleman will be found in their offers of silk sox with scarfs to match. Their Hosiery Style Book L is of interest.

BUREAU SETS FOR EMBROIDERY.

THE two very beautiful sets shown on page 65 are sure to be appreciated by embroiderers. The individual pieces are furnished. The scarfs are the popular size for bureau tops and the pin cushions are the proper size to go with them. The embroidered parts are simply laced onto the pin cushions and can be easily removed for laundering. The directions for the work are as follows:

Clover Bureau Set on White Linen.

(Designs 1176 A-B. See page 65.)

As will be seen from the illustration, the two pieces consist of Scarf 1176A and Pin Cushion 1176B.

The work is done throughout with White Mountmellick Silk, size FF. Clover head is composed entirely of French Knots. Edges of leaves are worked in Long and Short Stitch. Stems are outlined.

Scallops on edge are slightly raised with White Knitting Cotton and worked over solid, in Buttonhole Stitch.

In the case of the pin cushion, the eyelets are pierced and worked in Over and Over Stitch with White "Caspian" Floss according to the instructions on pages 39 to 40. A stuffed cushion form can be purchased at the store or made of a suitable size. The embroidered front and back linens are secured and held in place on the form by lacings of baby ribbon through the eyelets. The finished pin cushion measures about 6 x 12 inches.

For prices, see Red pages.

Materials — Stamped Scarf 1176A, 22 x 47-inch size. "Asiatic" Mountmellick Silk, White 2002, 48 skeins size FF.

Stamped Pin Cushion 1176B, 16 x 18-inch size. "Asiatic" Mountmellick Silk, White 2002, 14 skeins size FF. "Asiatic Caspian" Floss, 1 skein 2002.

Eyelet Bureau Set on White Linen.

(Designs 1177 A-B. See page 65.)

A reference to the illustration will show that the set consists of Scarf 1177A and Pin Cushion 1177B.

All of the work on the pieces is done with White "Caspian" Floss. The eyelets that appear in the illustration are pierced and worked in Over and Over Stitch, according to the instructions on pages 39 to 40. The oval flower petals and leaves are slightly raised with White Knitting Cotton and worked over solid in Satin Stitch, with the silk. Stems are outlined.

Scallops on the edge are slightly raised and worked over solid, in Buttonhole Stitch.

In the case of the pin cushion, a stuffed cushion form should be purchased at the stores or made in a suitable size. The embroidered front and back linens are secured and held in place over the form by lacings of baby ribbon through the eyelets. The finished pin cushion measures about 6 x 12 inches.

For prices, see Red pages.

Materials — Stamped Scarf 1177A, 22 x 47-inch size. "Asiatic Caspian" Floss, 30 skeins 2002.

Stamped Pin Cushion 1177B, 16 x 18-inch size. "Asiatic Caspian" Floss, 12 skeins 2002.

Clover Bureau Scarf 1176 A. (See page 64.)

Clover Pin Cushion 1176 B.

Eyelet Pin Cushion 1177 B.

Eyelet Bureau Scarf 1177 A. (See page 64.)

THREE HANDSOME TABLE SETS.

IN this chapter, three very handsome Table Sets are illustrated and directions given for working them. The pieces can be ordered individually and combined in such manner as to make very handsome sets. In the case of Design 4153, the runner can be used for the center of the table, in connection with six of the 12-inch doilies for the plates. In the case of Designs 4151 and 4152, the 22-inch centerpiece is suitable for a large round bowl or dish for the center of the table; if the bowl or dish be oval in shape, then the 18 x 24-inch size can be used; the 9 x 16-inch size is suitable for an oval olive dish; the 12-inch size is suitable for the caraffe or for individual plates; the 9-inch size can be used for the tumblers.

These sets can be used with or without a cloth, but they are particularly pretty when used on a polished wood table without a cloth.

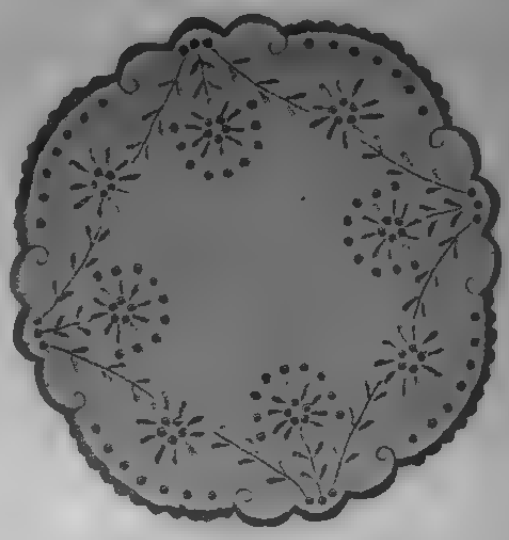
We give full and definite directions for working one piece in each set. The other pieces are worked exactly in the same manner and with the same silks; the only difference being that more material is required for working the larger pieces than for the smaller.

Eyelet Designs 4151 on White Linen.

On page 67 are shown the stamped pieces in all the different sizes that are furnished. We also show below one of the doilies in 12 inch size as it should appear when the embroidery has been completed We recommend that these pieces be worked throughout in White silk.

The following directions are for the large round centerpiece in 22-inch size.

The round eyelets are pierced as explained on pages 39 to 40 and worked in Over and Over Stitch, with the White "Caspian" Floss. The oval petals and leaves are raised with White Knitting Cotton and worked over solid in Satin Stitch, with White Mountmellick Silk,



EMBROIDERED 12-INCH DOILY 4151.

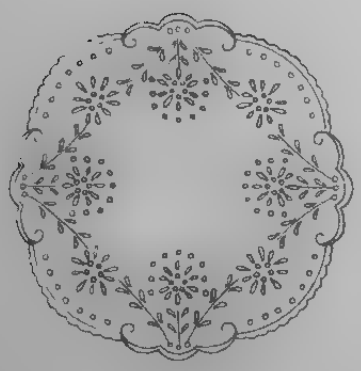
size FF. The French Knots scattered in the center of each flower are made with the same silk. Stems are outlined with the same.

The scallops on the edge are raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with the Mountmellick Silk.

The other sizes are worked in the same manner, except that in the smaller sizes, all the work is done with "Caspian" Floss.

For prices, see Red pages.

Materials—Round Center 4151, 22-inch size. "Asiatic Caspian" Floss, 6 skeins 2002.

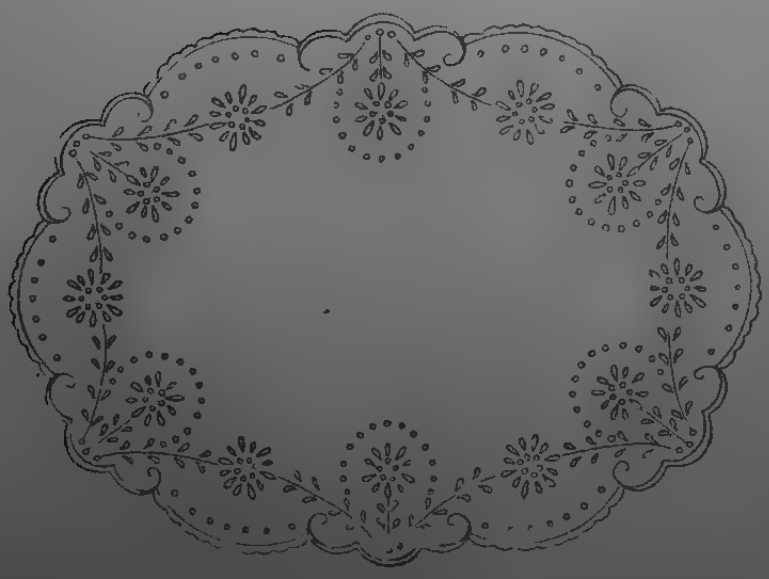


12-Inch Size.

9 x 16-Inch Size.

9-Inch Size.

22-Inch Size.



18 x 24-Inch Size.

Eyelet Table Set 4151. (See page 66.)

"Asiatic" Mountmellick Silk, White 2002, 24 skeins size FF.

Oval Center 4151, 18 x 24-inch size. Same silks as for 22-inch size.

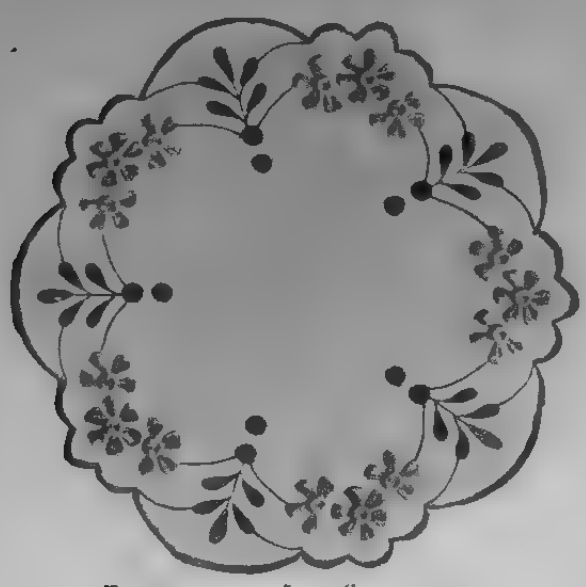
Round Doily 4151, 12-inch size. "Asiatic Caspian" Floss, 10 skeins 2002.

Oval Doily 4151, 9 x 16-inch size. Same silks as for 12-inch size.

Round Doily 4151, 9-inch size. "Asiatic Caspian" Floss, 8 skeins 2002.

Wallachian Designs 4152 on White Linen.

On page 69 are shown the stamped pieces in all the different sizes that are furnished. We also show below the 22-inch centerpiece as it appears when the embroidery has been completed.



Embroidered 22-Inch Center 4152.

The result is very handsome when the work is done throughout in White or Old Blue. The following instructions are for working the 22-inch centerpiece in Old Blue.

All of the rings, flower petals and leaves are worked solid in Wallachian, with "Roman" Floss. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

In all the flowers, the central ring is made with shade 2750. Petals of full flowers are made with 2753; and of part flowers with 2751. In each spray of leaves, tip petal is made with 2750; the two petals below, with 2751; and the two petals below, with 2752. Stems of spray are outlined with 2753. The ring attached to the spray is made with 2753; and the detached ring with 2751. The scroll lines connecting spray with flowers are outlined with 2753; and those connecting spray with border are outlined with 2752.

The scallops in border are raised with White Knitting Cotton and worked over solid in Buttonhole Stitch; the long scallops with 2753, and the short ones with 2752.

For prices, see Red pages.

Materials—Round Center 4152, 22-inch size. "Asiatic Roman" Floss, 9 skeins 2753; 7 skeins each 2751, 2753; 6 skeins 2750. 25 rings No. 393.

Oval Center 4152, 18 x 24-inch size. Same silk as for 22-inch size. 24 rings No. 393.

Round Doily 4152, 12-inch size. "Asiatic Roman" Floss, 5 skeins 2753; 4 skeins 2752; 3 skeins 2751; 2 skeins 2750. 20 rings No. 552.

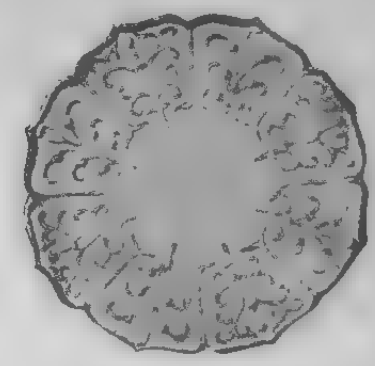
Oval Doily 4152, 9 x 16-inch size. Same silk as for 12-inch size. 16 rings No. 552.

Round Doily 4152, 9-inch size. "Asiatic Roman" Floss, 3 skeins 2753; 2 skeins 2752; 1 skein each 2750, 2751. 15 rings No. 3360.

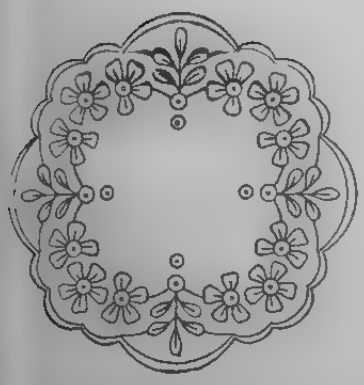
Designs 4153 on White Linen.

(See illustration on page 70.)

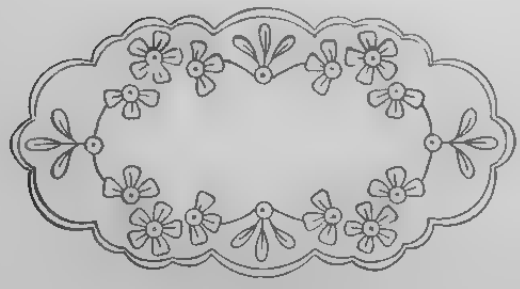
The table runner in this set is of a very unique and noticeable design, the two ends extending from a round center which has almost the appearance of a separate centerpiece. This runner with six 12-inch round doilies makes a very handsome set for use with or without a cloth on a polished wood table.



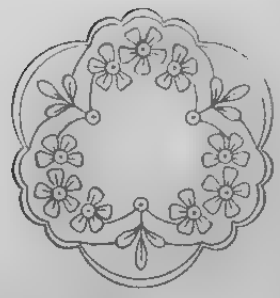
White Doily 4153. Size 12-inch.



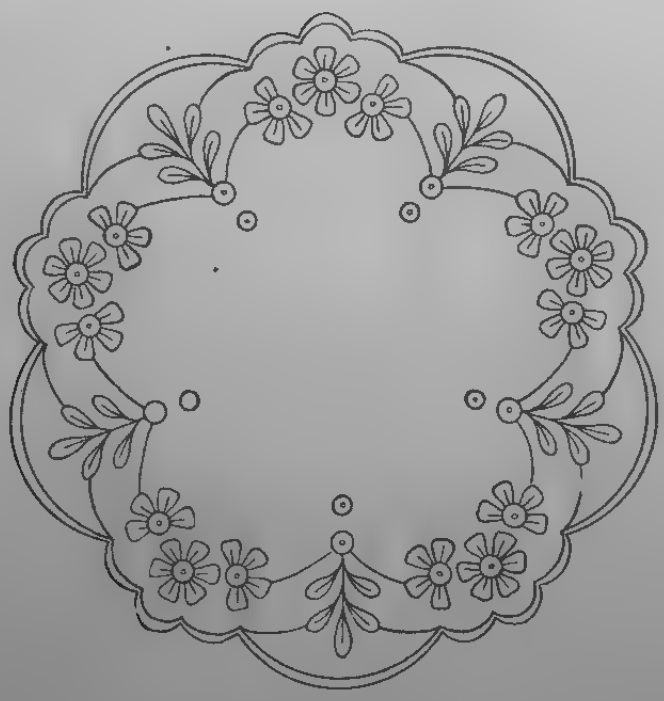
12-Inch Size.



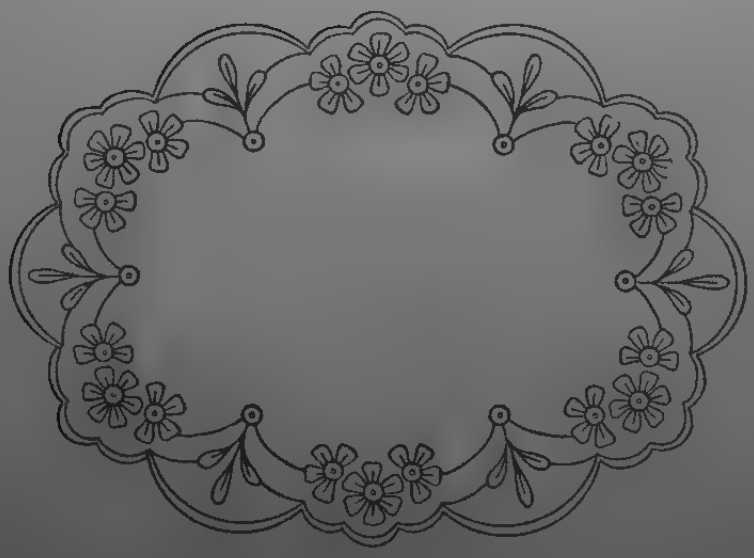
9 x 16-Inch Size.



9-Inch Size.



22-Inch Size.



18 x 24-Inch Size.

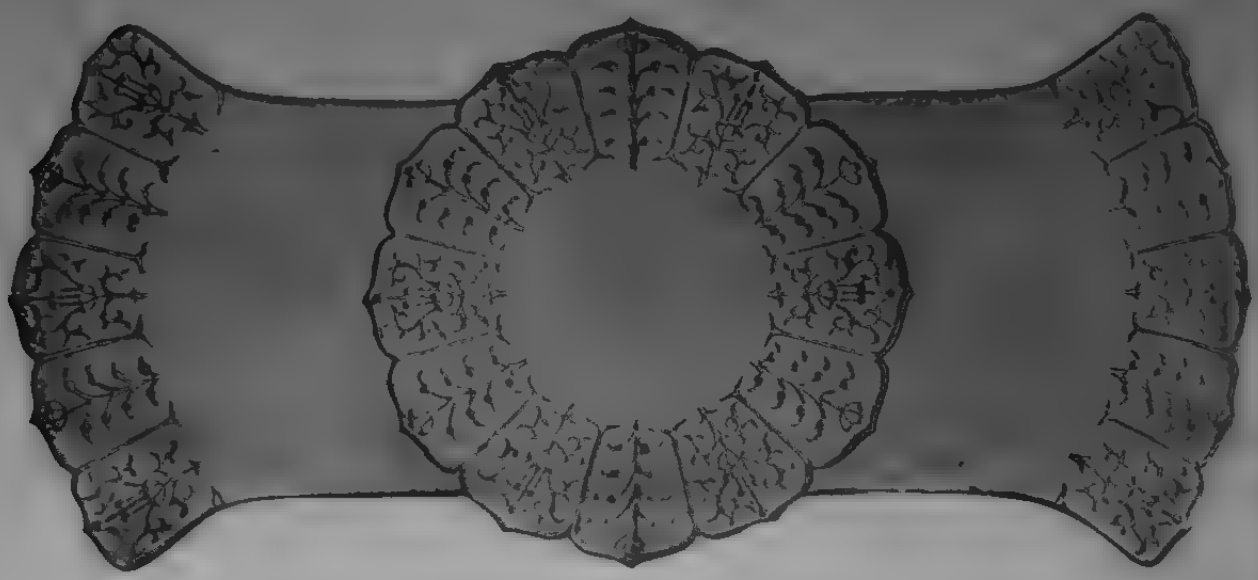
Wallachian Table Set 4152. (See page 68.)

All of the rings are worked solid in Wallachian with "Caspian" Floss 2712 but without the use of the paper forms. A reference to pages 52 to 54 will show how this stitch work is done.

At the top of half of the sprays and at the middle point of the other sprays are three vertical petals. The tip of each of these petals is raised and worked over solid in Satin Stitch, with shade 2712. Side edges of these petals and all the other lines, scrolls, etc., on the piece are outlined with shade 2713.

The scallops on the edges are slightly raised and worked over solid in Button hole Stitch, with shade 2714.

For prices, see Red pages.



WHITE RUNNER 4153. Size 22 x 50 inches.

Materials — Scarf 4153, 22 x 50 inches. "Asiatic Caspian" Floss, 24 skeins each 2714, 2713; 12 skeins 2712.

Doily 4153, 12-inch size. "Asiatic Caspian" Floss, 6 skeins 2713; 4 skeins 2714; 3 skeins 2712.

Sterling Silver Embroidery Scissors, Thimbles, etc.

A number of sterling silver accessories may be mentioned under this heading as articles which a fancy worker likes to have in her work bag. We mention in particular a Thimble, Embroidery Scissors, Thimble Case, Needle Case, Silk Winder, Tape Measure, Crochet Hook, Stiletto or Bodkin, Emery, Wax, Darner and Tape Needle. Any of these articles can be furnished by the Baird-North Co., 765 Broad Street, Providence, R. I., whose advertisement may be found on the first page inside front cover.

A Safe Hair Curler.

The Merkham Soft Rubber Hair Curler advertised on page 104 are delightfully comfortable to the head, do not strain the hair or injure the scalp, and are very prompt in producing a soft and natural wave or curl.

For children's hair they produce dainty, loose curls at the end of flowing hair and are not tiresome at night. They can be had of all fancy goods dealers or by mail of the manufacturers.

ROUND CENTERPIECES AND DOILIES ON TAN COLORED LINEN.

AMONG the most stylish things in embroidery are the designs on Tan Colored Linen. All the designs shown in this chapter are beautifully tinted in bright natural colors on Tan Linen with the exception of Designs 913 and 914. These two designs are stamped in outline only and not tinted. All are especially well adapted for use on the polished wood surfaces of center tables and sideboards. It will be found that no kind of decoration looks better on many other pieces of furniture with polished wood surfaces, and also in many cases where they are used in combination with other coverings.

CONVENTIONAL RED POPPY DESIGN 901.

Conventional Red Poppy on Dark Tan Linen.

(Design 901. See illustration.)

Some idea of the beauty of this design can be obtained by a reference to the illustration.

Each flower consists of three large petals which are worked in deep Long and Short Stitch, with the shades of Red. The two upper petals, one on each side of the center are worked in the same manner. First raise the uneven edge of the petal with White Knitting Cotton; then work over this in Long and Short Stitch, using 2064 on the edge and shading

darker with 2066 and 2067 towards the base of the petal. The edge of the remaining petals is first raised and then worked over in the same manner, using 2063 on the edge and shading darker towards the base with 2064 and 2065. Some of the longer veinings in the petals are simply outlined. Center of each flower consists of a seed-pod with its attendant stamens. Lower and upper part of seed-pod are raised quite high with White Knitting Cotton. Lower part is then worked over solid in Satin Stitch, taken vertically with Green 2181 ; three vertical stitches, equally distant from each other, are taken over this with Black. Upper part is worked over solid in Satin Stitch, taken horizontally with Green 2180. Long Stitches, intersecting at the center, are taken across this Satin Stitch, with Black. Stamens radiating from this center are made with a single stitch of Green 2181. At the end of each is placed a French Knot made with shade 2797. All of the flowers are made in this same manner.

The edges of leaves are worked in Long and Short Stitch, with the shades of Green, shading the leaf lighter at the tip and darker towards the base. The small leaves are worked lighter than the larger ones. Veins are outlined with one of the darker shades of Green. In working the stems, both edges are worked in Slanting Long and Short Stitch, using shades of Green 2183 and 2184. Short stitches are made with shade 2180 to project at short, regular intervals from either side of the stem to represent fibres.

The edge of this design consists of a series of three stamped lines. These lines are worked by couching down together three threads of Roman Floss, catching this down with small stitches of a lighter shade of silk at short, regular intervals. For the outermost line, use shade 2185 ; for the next inner line, shade 2183 ; for the innermost line, shade 2182.

Having finished the embroidery, trim the linen all around at a distance of about one and a quarter inches from the embroidery and, after turning the edge under in a fine hem, attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Tinted Tan Linen 901, 27-inch size. "Asiatic Roman" Floss, 3 skeins each 2063, 2064, 2181, 2182, 2183, 2184 ; 2 skeins each 2065, 2180a, 2066, 2067, 2180, 2185 ; 1 skein each 2797, 2000. Fancy Tan Lace No. 2, 2¾ yards. Made also in 12-inch size.

Butterfly on Tan Linen.

(Design 900A. See Colored Plate CXLV.)

This will at once be recognized as a very handsome and unique design and one that will excite the most favorable comment.

For the first work, select one of the butterflies tinted in Grey. Its body is raised high with White Knitting Cotton and worked over solid in Satin Stitch, with Brown 2446. Two French Knots of Black are placed in the head to represent eyes, and the feelers are outlined with Black. In each larger wing at either side of the body, the elongated spots tinted Green have their edges worked in Long and Short Stitch with Green, the two longer ones with 2183 and the two shorter with 2182. All four round spots in these two wings are raised and then worked over solid in Satin Stitch; the two upper ones, with 2182; and the two lower, with 2181. The single line rings around these spots are outlined with the same Green used in the spot. In each smaller wing, at either side of the body, the elongated spots tinted Green have their edges worked in Long and Short Stitch, with Green 2181. The small spots are raised and worked over solid in Satin Stitch, with shade 2183. The edge of the Grey tinting on all of the wings is worked by couching down together three threads of Black, catching this down with small stitches of Green 2182, at short, regular intervals. The next outer single

PLATE CXLV. TAN LINEN CENTERPIECES.

DESIGNS 900 A, 903, 913, 914.

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This book teaches by illustration and minute directions how to make each and every stitch used in all kinds of modern embroidery. Contains 40 pages and 120 illustrations. Its pages also contain a valuable chapter entitled "How to Embroider Flower Stems" which alone is worth the price of the book.

This book takes the place of an embroidery teacher and treats fully the subject

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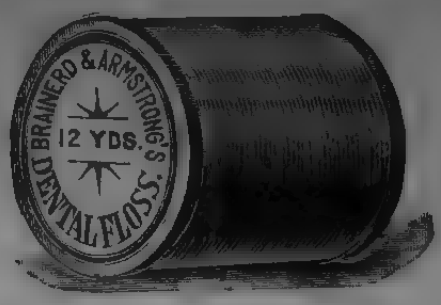
Dental Floss



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A Toilet Necessity for cleaning the spaces between the teeth which treatment helps to keep the teeth in sound condition.

Brainerd & Armstrong's Dental Floss is made for some of the largest dental parlors in the United States.

Ask for it. It is sold by the leading Drug and Dry Goods Stores, 12 yards on a spool as follows: Spool of unwaxed 10c.; spool of waxed 12c. Either kind, furnished in a neat tin box with slot through which to draw the floss, for 5c. extra.

The Brainerd & Armstrong Co.

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EMBROIDERY SILK

HALF PRICE.

$1.00 WORTH FOR 40c.

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IN GREAT DEMAND for the fancy stitches on **CRAZY PATCHWORK QUILTS** and for work that is not expected to be washed. It should not be used where the finished piece is to be laundered. Some of the silk in the packages is likely to have been dyed by the old process, and we do not guarantee that any of it will stand washing.

Ounce packages consisting of mixed colors and lengths, sent postpaid for 40c. each. Half ounce packages 25c. each. All good silk and good colors. 100 crazy stitches in each package. With an order for *5 ounces* at one time and $2 remittance, we will send one extra ounce FREE. We cannot make any selection of colors or sizes in filling orders.

SEND ORDER WITH REMITTANCE TO

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100 UNION STREET, NEW LONDON, CONN.

line around the two larger wings is couched in the same manner using Grey 2874 and for the single line around the two smaller wings, use Grey 2873. The small stitches to catch this down are taken with Green 2182. All the butterflies tinted in Grey are made in this same manner.

The butterflies tinted Yellow are made in the same manner just described except that all the spots on the wings are worked with Black; and furthermore, the edges of the tinting and the outer single lines are couched with Yellow shades 2016, 2017 and 2018, this couching being caught down with small stitches of Black.

The single line circle about the center is couched with Black, the same as the edges of the wings of the tinted Grey butterflies. The six oval jewels near this circle are raised and then worked over solid in Satin Stitch, with Green 2182.

A series of lines of long scallops form the edge of the piece. The outermost line is couched with Black; the next inner, with Grey 2874; and the innermost scallop line and all remaining scroll lines on the piece, with Grey 2873. In this couching, lay down three threads of the silk at once. All the small catching-down stitches are made with Green 2182.

Having finished the embroidery, trim the edge of the linen all around in a circle at a distance of one and a quarter inches from the embroidery and, after turning the edge under in a fine hem, attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Tinted Tan Linen 900A, 27-inch size. "Asiatic Roman" Floss. 7 skeins 2000; 5 skeins 2182; 4 skeins 2873; 3 skeins each 2181, 2874, 2446; 2 skeins 2183; 1 skein each 2016, 2017, 2018. Fancy Tan Lace No. 2, 2¾ yards. Made also in 12-inch size.

Conventional White Rose on Dark Tan Linen.

(Design 913. See Colored Plate CXLV.)

This stylish piece is very rich and beautiful embroidered and finished in the colors shown on Colored Plate CXLV.

The nine round jewels at the center of each flower are raised with White Knitting Cotton and worked over solid in Satin Stitch, with Yellow 2016. The four petals immediately inclosing these jewels are also raised and worked over solid in Kensington Stitch, with White. There are three leaves attached to each petal. These are worked solid in Kensington Stitch; the central one with 2833, and the leaf on either side with 2832. One shade is used to a leaf and each half is worked separately, forming a parting for the midrib. All six flowers are worked in this same manner.

Between the flowers is a series of three bands. These bands are raised with White Knitting Cotton and worked over solid in Satin Stitch; the innermost one, with shade of Brown 2121; the next one, with 2122; and the outermost one, with 2124.

Outside of each series of bands is a row of five jewels. Each jewel is raised and worked over solid in Satin Stitch; the central one, with 2122; the next adjacent on either side, with 2121; and the end jewels with 2120.

In the band effect at the border, the space included between the outside lines is filled with Point Natté Stitch of shade 2121. The two edges and middle line are couched by laying down together four threads of the "Roman" Floss; the outermost line, with 2835; the middle line, with 2834; and the inside line, with 2833. This couching is caught down with small stitches of 2832, at short, regular intervals.

Having finished the embroidery, the linen is trimmed all around in a circle, at a distance of about an inch from the embroidery, turned under in a fine hem, to which is attached our Fancy Tan Lace No. 2.

For price, see pages printed in Red.

Materials—Stamped Dark Tan Linen

913, 27-inch size. "Asiatic Roman" Floss 14 skeins 2832; 12 skeins 2833; 9 skeins 2121; 6 skeins 2002; 5 skeins 2124; 4 skeins each 2122, 2834, 2835; 3 skeins 2016; 2 skeins 2120. Fancy Tan Lace No. 2, 2¾ yards. Made in 12-inch size also.

Conventional Pink Rose on Dark Tan Linen.

(Design 914. See Colored Plate CXLV.)

A glance at Colored Plate CXLV will show this to be a most unusual, stylish and handsome piece.

Commence by working one of the flowers. Seven round jewels at center are raised with White Knitting Cotton and worked over solid, in Satin Stitch; central one with Brown shade 2163 and other jewels, with 2166. These are then outlined with Black. The lower part of the six surrounding wider petals is worked solid in Kensington Stitch, with Pink 2531; the turned part at the top of these petals is worked solid in Satin Stitch, with shade 2533. The edge of each part of these petals is outlined with Black. The leaves between these petals are worked solid in Kensington Stitch, with Green 2180a. At intervals of about one-eighth inch apart, a single thread of Black is couched down horizontally on this, catching it down with small stitches of Black at short, regular intervals. The edges of the leaf are outlined with Black. The remaining two flowers are worked in the same manner.

Attached to each flower is a spray of five leaves, on either side. The space inside each leaf is filled with Diagonal Couching Stitch, laying down three threads together and catching down the couching with small stitches of Black, at short, regular intervals. The tip leaf is couched with Green 2181; the next two leaves below, with 2182; and the next two leaves below, with 2183. The edges and midrib of each leaf are outlined with Black. The thick stem is worked solid in Slanting Satin Stitch, with Green 2183.

The jewel effect at the end of three stems is worked as follows: All the jewels are raised and worked over solid in Satin Stitch; the large jewel, with 2163; the central small jewel, with 2166; the next adjacent one, with 2163; the next adjacent, with 2166 and so on, alternating the shades. All these jewels are outlined with Black, and single line stems are outlined with the same. The two small leaves attached to the large jewel are worked solid in Kensington Stitch, shading from 2182 at the tip to 2183 at the base. Neither these leaves nor the stems are outlined with Black; but all other parts on the piece so far described are so outlined.

There are a series of five scroll lines encircling the piece. These are couched by laying down together on each three threads of Brown "Roman," catching this down with small stitches of Black at short, regular intervals. Starting with the innermost line, use Brown 2162; and then use 2163, 2164, 2165 and 2166 for each outer line in succession.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, turning it under in a fine hem, to which attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Stamped Dark Tan Linen 914, 27-inch size. "Asiatic Roman" Floss 12 skeins 2000; 10 skeins 2183; 8 skeins each 2531, 2182; 6 skeins each 2180a, 2181, 2166; 5 skeins 2533; 4 skeins each 2164, 2165; 3 skeins 2163; 2 skeins 2162. Fancy Tan Lace No. 2, 2¾ yards. Made in 27-inch size only.

Conventional Apple on Dark Tan Linen.

(Design 903. See Colored Plate CXLV.)

A good idea of this stylish and beautiful design may be had from Colored Plate CXLV. In working the apples, no better instructions can be given than to say that colors should be put in and the shading

done to reproduce the piece shown on the Colored Plate.

The apples are worked solid in Kensington Stitch. In the case of the perfectly round apples, the stitches start from the upper edge and converge to a point in the edge towards the trunk of the tree. In the case of sections the stitches converge towards the pointed end. In each group some apples are made all Red; others all Yellow; others Red, shaded with Yellow; and others Yellow, shaded with Red. This shading is shown on the Colored Plate. In the case of apples all Red or all Yellow, they are shaded lighter at the center than on the edges to give a rounded effect.

Edges of leaves are worked in a deep Long and Short Stitch with the shades of Green. The leaves are shaded lighter at the tip and darker towards the base.

Edges of tree trunks and branches are worked in a Slanting Long and Short Stitch, with the shades of Brown. The branches and top of tree trunk are worked lighter than the base of the trunk.

Edges of tinted scroll effects at border are worked in Slanting Long and Short Stitch with the shades of Brown, shading lighter and darker as indicated by the tinting.

Having finished the embroidery, trim the linen all around, at a distance of about an inch outside the embroidery, turning it under in a fine hem, to which attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials — Tinted Dark Tan Linen 903, 27-inch size. "Asiatic Roman" Floss 4 skeins each 2063, 2065, 2016, 2017; 3 skeins each 2064, 2066, 2163, 2164, 2165, 2166, 2167, 2018, 2182, 2183; 2 skeins each 2181, 2184. Fancy Tan Lace No. 2, 2¾ yards. Made in 27-inch size only.

Wild Rose Center on Tan Linen.

(Design 900B. See page 76.)

The floral design on this piece is one that practically every embroiderer can work and the design is a very handsome one.

The edges of the flower petals are raised with White Knitting Cotton and then worked over with the shades of Pink, in a deep Long and Short Stitch. For the most part, the petals are shaded darker on the edge and lighter towards the center. The petals in the background are made darker than the petals that overlap them. A turned part is raised with White Knitting Cotton and worked over solid in Satin Stitch, with one of the lightest flower shades. Round center of each flower is raised and worked over solid in Satin Stitch, with Green 2180a. Each radiating stamen consists of a long stitch of this same Green, having a French Knot of 2018 at the end. The darkest shades of Pink are used in the buds. Sepals on this are worked solid in Kensington Stitch, with shades of Green 2180a and 2181.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green. The leaves are shaded lighter at the tip and darker towards the stem. Veins are outlined with a shade of Green, darker than the main portion of the leaf.

The thick branches are worked solid in Kensington Stitch taken lengthwise, with shades 2164, 2165, 2166. The sections of the branches in shadow are worked darker than the other sections. The single line circles about the center are outlined with Green 2181.

On each of the single lines forming the long scallops for the edge, couch down together three threads of "Roman Floss" 2184, catching this down with fine stitches of shade 2180a, at short, regular intervals.

Having finished the embroidery, trim the linen all around in a circle, at a distance of one and a quarter inches from the embroidery and, after turning the linen under in a fine hem, attach our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials — Tinted Tan Linen 900B, 27-inch size. "Asiatic Roman" Floss 3 skeins each 2180a, 2184, 2164, 2165, 2166; 2 skeins

WILD ROSE DESIGN 900B. See page 75.)

[illegible] RED ROSE DESIGN [illegible] (See page [illegible])

each 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2181, 2182, 2183; 1 skein 2018. Fancy Tan Lace No. 2, 2¾ yards. Made also in 12-inch size.

Stencil Red Rose on Dark Tan Linen.

(Design 902. See page 76.)

A reference to page 76 will show the stylish character of this design.

Round center of each flower is filled with French Knots of shades 2017 and 2018; shade 2018 is placed at the center and edge, and 2017 grouped in between. In the three surrounding smaller petals, the convex edge is raised with White Knitting Cotton and worked over solid in Long and Short Stitch, with shades 2065, 2066 and 2067, shading darker at one end and lighter towards the other; the concave edge is outlined with 2067. In the case of the wide exterior petals, their convex edge is raised and worked over solid in a deep Long and Short Stitch, with shades 2062a, 2063 and 2064; the widest part of a petal is made lighter than at the narrower ends. The concave base of the petal is outlined with shade 2064.

Edges of leaves are worked in a very deep Long and Short Stitch with the shades of Green, shading the leaves lighter at the point and darker towards the base. Several of the leaves may be given a touch of Brown towards the base.

Edges of scroll branches tinted Brown are worked with shades of Brown in a Slanting Long and Short Stitch.

Having finished the embroidery, trim the linen all around in a circle at a distance of about one inch outside the embroidery, and then turn the edge under in a fine hem, to which attach our Fancy Tan Lace No. 2.

For prices, see Red pages.

Materials—Tinted Dark Tan Linen 902, 27-inch size. "Asiatic Roman" Floss 6 skeins 2064; 5 skeins each 2063, 2065; 4 skeins each 2062a, 2066, 2166; 3 skeins each 2067, 2164, 2165; 2 skeins each 2180a, 2181, 2182, 2183, 2017, 2018; 1 skein 2184. Fancy Tan Lace No. 2, 2¾ yards. Made in 27-inch size only.

California Pepper Berry on Tan Linen.

(Design 904. See page 79.)

The design on this piece is a very easy one to work and one that is always popular among embroiderers.

The berries are worked solid in accordance with the instructions to be found on page 24 of this book. The fine stems in the bunch are outlined with light Green towards the tip of the bunch and gradually darker down the bunch to the darkest shades of Green for the stems at the base.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green, shading the leaf lighter at the tip and darker towards the base. Veins and fine stems are outlined with the medium and darker shades of Green.

Each edge of the thick scroll-like branches is worked in a narrow Slanting Long and Short Stitch, using the darkest Greens and the Browns for the different sections as indicated by the tinting.

The scallops on the edge of this centerpiece are raised and worked over solid in Buttonhole Stitch, with shade 2182.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and then turn the edge under in a fine hem, to which attach our Fancy Tan Lace No. 2.

For prices, see Red pages.

Materials—Tinted Tan Linen 904, 27-inch size. "Asiatic Roman" Floss 18 skeins 2182; 4 skeins 2184; 3 skeins each 2063, 2064, 2183; 2 skeins each 2062, 2065, 2181, 2445, 2446; 1 skein each 2061, 2066, 2067, 2180a. Fancy Tan Lace No. 2, 2¾ yards. Made in 27-inch size only.

Jack Rose on Tan Linen.

(Design 905. See page 79.)

This splendid rose design is one that is sure to prove very popular.

Edges of petals are slightly raised with White Knitting Cotton and then worked over in a deep Long and Short Stitch, with the shades of Crimson. The narrow petals at the top of the rose are worked in the darkest shades; the petals across the center and at the base of the flower are worked in lighter shades. A turned part of a petal is raised quite high and worked over solid in Slanting Satin Stitch, with one of the lighter flower shades. The part of a petal directly below a turned part is worked darker, as it is in shadow. Such part of the inside flower as shows in the buds is worked in the very darkest flower shades. Calyxes on buds are worked solid in Kensignton Stitch, with Greens 2180a, 2181 and 2182, shading these leaves lighter at the tip and darker towards the base.

Edges of leaves are worked in a deep Long and Short Stitch, mainly with the shades of Green, shading the leaves lighter at the tip and darker towards the base. In a few of the leaves, use Browns 2164 and 2165 at the tips. Veins and fine stems are outlined with the darkest shades of Green. The very small leaves should be worked solid in Kensington Stitch, with the lightest shades of Green 2180, 2180a and 2181.

The thick stems are worked solid in Kensington Stitch, taken lenghthwise with shades 2183 and 2184.

Thorns are worked solid with shade 2166. The single line scrolls connecting the flowers are outlined with shade 2184.

The scallops on the edge of this centerpiece are slightly raised and worked over solid in Buttonhole Stitch, with shade 2182.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and then turn the edge under in a fine hem, to which attach our Fancy Tan Lace No. 2.

For prices, see Red pages.

Materials—Tinted Tan Linen 905, 27-inch size. "Asiatic Roman" Floss, 18 skeins 2182; 7 skeins 2184; 4 skeins 2802; 3 skeins each 2183, 2801; 2 skeins each 2180a, 2181, 2803, 2804, 2805; 1 skein each 2180, 2164, 2165, 2166. Fancy Tan Lace No. 2, 2¾ yards. Made in 27-inch size only.

Purple and Yellow Chrysanthemum on Tan Linen.

(Design 906. See page 81.)

This is a flower that is well adapted to a centerpiece and the grouping is specially artistic on this one.

The small flower at the tip of the spray and the flower below are worked in Yellow, and the remaining flowers in Purple, as suggested by the tinting.

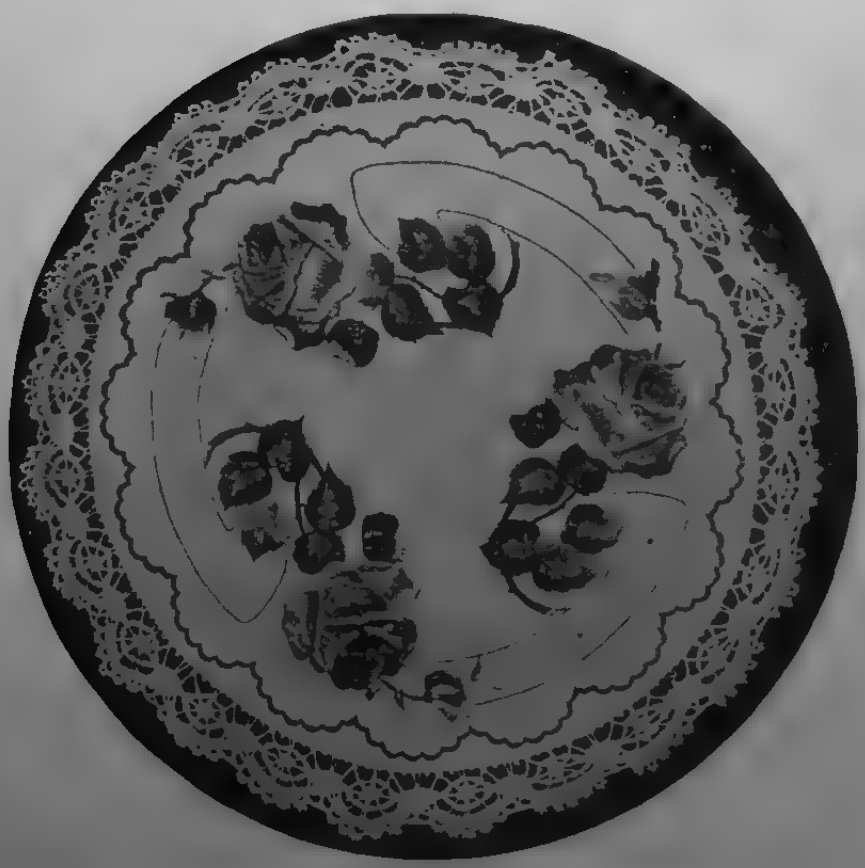
In this design, it is recommended that each petal be worked solid in Slanting Satin Stitch, using one shade only to a petal. The petals at the top of a full blown blossom are made with the darkest shades; those through the center, with medium shades; and those radiating from the base near the stem, with the lightest shades. The two smaller flowers are made darker than the three larger ones. Small leaves of calyxes on the small flowers are worked solid in Kensington Stitch, with the medium shades of Green, shading the small leaves lighter at the tip and darker towards the base.

Edges of leaves are worked in a deep Long and Short Stitch with the shades of Green, shading the leaf lighter at the tip and darker towards the base. Veins are outlined with one of the darkest shades of Green. The thick stems are worked solid in Kensington Stitch, taken lengthwise with shades 2623 and 2624.

The scroll line that intersects some of the flowers is worked by couching down together on it three threads of shade 2164, catching this down with small stitches of 2636 at short, regular intervals.

In the case of the band effect at the border, the central space is filled with Point Natté Stitch of shade 2622a. The line through the middle of this stitch is couched by laying down on it three

CAL. PEPPER BERRY DESIGN 904. (See page 77.)



JACK ROSE DESIGN 905 (See page 77.)

threads of shade 2166, catching this down with small stitches of 2636 at short, regular intervals. The edges of the band are couched in the same way, with Green 2624, catching it down with small stitches of 2622.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch outside the embroidery, and then turn the edge under in a fine hem, to which attach our Fancy Tan Lace No. 2.

For prices, see Red pages.

Materials—Tinted Tan Linen 906, 27-inch size. "Asiatic Roman" Floss, 6 skeins each 2622a, 2624; 3 skeins each 2521, 2521a, 2522, 2636, 2623; 2 skeins each 2633, 2637, 2164, 2166, 2622; 1 skein each 2522a, 2632, 2638, 2621. Fancy Tan Lace No. 2, 2¾ yards. Made in 27-inch size only.

Sweet Peas on Tan Linen.

(Design 907. See page 81.)

A reference to the illustration will show the graceful character of this design. A Colored Plate of this flower is furnished in our "Embroidery Book for 1907."

The flowers in the piece tinted Light Pink are to be worked in shades 2670 to 2675 inclusive; those tinted Dark Pink, with shades 2503 to 2505 inclusive; those tinted Blue, with shades 2591 to 2594 inclusive; those tinted Purple with shades 2521 to 2522a inclusive.

In all these cases the following general instructions should be observed. The heart-shaped body of the blossom, just above the stem, is raised and worked over solid in Kensington Stitch with one or two of the lighter flower shades, touched up at its point with the lightest shade of Green, with a parting through the center. Edges of petals are worked in a deep Long and Short Stitch and sometimes shaded so as to give a streaked effect. A turned-part of a petal is raised and worked over solid in Satin Stitch, with one of the lightest flower shades. Small leaves of calyx below the flower are worked solid in Kensington Stitch, with Greens 2621, 2622 and 2622a, shading lighter at the tip and darker towards the base.

Edges of leaves are worked in Long and Short Stitch, shading the leaf lighter at the point and darker towards the base. Veins and fine stems are outlined with the darkest shades of Green. Thick branches are worked solid in Kensington Stitch, taken lengthwise with shades 2624 and 2625. Curling tendrils are outlined with shade 2621.

The curving scroll lines forming the edge are worked by couching down together on the line three threads of "Roman" Floss 2624, couching this down with small stitches of 2622a, at short, regular intervals.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one and a quarter inches from the embroidery, and then turn the linen under in a fine hem, to which attach our Fancy Tan Lace No. 2.

For prices, see Red pages.

Materials—Tinted Tan Linen 907, 27-inch size. "Asiatic Roman" Floss 8 skeins 2624; 4 skeins 2622a; 3 skeins each 2521a, 2522a, 2621, 2623; 2 skeins each 2674, 2675, 2522, 2503, 2591, 2593, 2622, 2625; 1 skein each 2670, 2671, 2672, 2673, 2504, 2505, 2592, 2594. Fancy Tan Lace No. 2, 2¾ yards. Made in 27-inch size only.

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Poudre Simon is a delightful and exquisite face powder, which is famed in France, England and throughout Europe's beauty centers. It is an absolutely pure rice powder, as fine as can be manufactured. Comes in three scents—marechale, violette and heliotrope. In four tints—white, pink, brunette and flesh. A free sample of Poudre Simon and a copy of "French Beauty Booklet" will be sent on request in accordance with the offer of J. Simon & Cie., on page 86.

PURPLE AND YELLOW CHRYSANTHEMUM DESIGN 906. (See page 78.)

SWEET PEA DESIGN 907. (See page 80.)

STYLISH THREE PIECE SET TINTED ON TAN LINEN FOR EMBROIDERY.

IN THE ornamentation of a room, it is often desirable to have several pieces of embroidery all in the same design. This set consists of the round Center 910 and Scarf 915, shown on page 83, and of Sofa Cushion 290, which latter design is to be found on Colored Plate CXLVII. All three pieces are the same in general design and the same beautiful color result is obtained by embroidering the centerpiece and scarf as Colored Plate CXLVII shows for the sofa cushion, although these color values do not appear in the pictures on page 83. The directions for the embroidery are as follows:

Conventional Rose Center on Tan Linen.

(Design 910. See page 83.)

The design on this piece is the same design as furnished in Scarf 915 and Sofa Cushion 290. See Colored Plate CXLVII.

In all the roses, round center is raised with White Knitting Cotton and worked over solid in Satin Stitch, with Green 2452. Each radiating stamen consists of a single long stitch of 2637. At the end of each stamen, place a French Knot, having a thread each of 2637 and 2166 in the needle.

The edge of each complete flower is formed by four curling petals. The broad tip of each petal is raised with White Knitting Cotton and worked over solid in deep Long and Short Stitch, with the silk; sides of petals are heavily outlined.

In the Blue flowers, the petal nearest the center of the piece is worked on the edge with 2714 and shaded inside, and towards its base, with 2713. The petal across the flower and opposite is made in the same manner. The other two petals of the flower are worked on the edge with 2712, and shaded, inside and towards the base, with 2713. All the Blue flowers are worked in this same manner.

The Red flowers are worked as the Blue ones, except that shade 2360a, 2360, 2361 and 2362 are used.

The edges of the scrolls tinted Blue are made by couching down together on each three threads of Blue 2714, catching this down with small stitches of shade 2712, at short, regular intervals. The scrolls tinted Green are couched in the same manner with Green 2453, catching it down with fine stitches of 2451.

The scallops on the edge of this Centerpiece 910 (See page 83) are slightly raised with White Knitting Cotton and worked over solid in Buttonhole Stitch, with shade 2360.

Having finished the embroidery, trim the linen all around in a circle, at a distance of about one inch from the embroidery, and then turn the edge under in a fine hem to which attach our Fancy Tan Lace No. 2.

For prices, see Red pages.

Materials—Tinted Tan Linen 910, 27-inch size. "Asiatic Roman" Floss, 12 skeins 2360; 3 skeins each 2452, 2714; 2 skeins each 2360a, 2361, 2362, 2453, 2712, 2713, 2637; 1 skein each 2451, 2166. Fancy Tan Lace No. 2, 2¾ yards.

Conventional Rose Scarf on Tan Linen.

(Design 915. See page 83.)

The design on this piece matches

CONVENTIONAL ROSE CENTER 910. (See page 82)

Centerpiece 910 and Sofa Cushion 290. See Colored Plate CXLVII.

As the detailed instructions for the work can be found under Centerpiece 910, immediately preceding, it is not necessary to repeat them. A careful reading of the instructions for the centerpiece will explain how this piece should be worked.

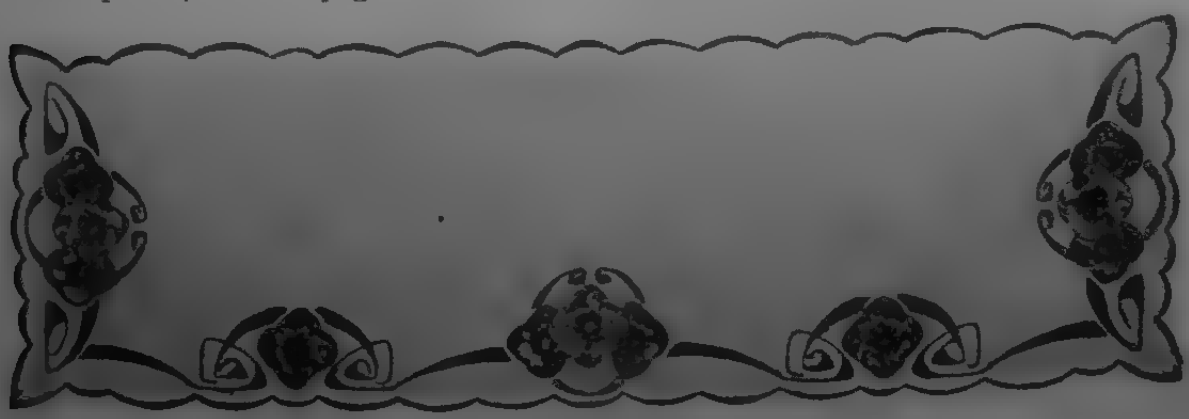
For prices, see Red pages.

Materials—Tinted Scarf 915, 18 x 54-inch size. "Asiatic Roman" Floss 20 skeins 2360; 3 skeins each 2452, 2453, 2714; 2 skeins each 2360a, 2361, 2362, 2712, 2713, 2637; 1 skein each 2451, 2166.

Conventional Rose Sofa Cushion.

(Design 290. See Colored Plate CXLVII.)

The instructions for working and full information concerning this sofa cushion may be found on page 90.



CONVENTIONAL ROSE SCARF 915. (See page 82.)

LIBRARY SCARFS AND OVAL CENTERPIECE.

THE designs shown in this chapter are specially suitable as adornments for tables in library and living room. All are on the popular Dark Tan Linen and in rich and stylish designs. The oval piece is tinted and the other three designs stamped in outline for embroidery. In the case of the three runners, sufficient material is allowed at either end for fringing. The embroidered design is the same for both ends. These runners may be used flat on a long table or, on a smaller table, the ends may hang down over the edge thus displaying the embroidery to good advantage.

The directions for the embroidery are as follows:

Library Scarf on Dark Tan Linen.

(Design 911A. See Colored Plate CXLVI.)

This scarf is useful as a spread for the library table. The embroidered design is the same for both ends.

Commence work on the large central figure. The five diamond-shaped points at the top are slightly raised with White Knitting Cotton and worked over solid in Satin Stitch, with the Yellow silk; the central point with 2632; the next adjacent point on either side, with 2635; and the next adjacent point on either side, with 2636. These points are then outlined with Black Rope Silk. The stems to these and all vertical stems on the piece are worked solid in Kensington Stitch, taken lengthwise with Green 2182; these stems are then outlined with Black Rope Silk. There are four leaves and a jewel enclosed in a square. The leaves are worked solid in Kensington Stitch, using 2181 on the edge and shading darker towards their center and base with 2182. The round jewel at the center is raised and worked over solid in Satin Stitch, with 2632. It is then outlined with Black Rope Silk as are also the lines of the square. The three jewels below, in the stems, are worked like the one just described, using Yellow 2635 for the central one and 2636 for the one at either side. The work now brings us to the butterfly at the base of the figure. Its parts are first raised with White Knitting Cotton and then worked over solid in Satin Stitch, with the silk. Its head and body with Yellow 2635, and its tail with 2636. Its six inner sections of wings, with 2741. Its four outer sections of wings, with 2002. The two smaller round jewels with 2632. The two larger round jewels with 2740. All these parts are outlined with Black Rope Silk. Its feelers are outlined with Yellow 2636.

The figures at either side are simple reproductions of the central figure and are worked in the same manner. All single scroll lines in the piece are outlined with Black Rope Silk.

The other end of the scarf is embroidered in the same manner. The scarf is finished by fringing the ends.

For prices, see pages printed in Red.

Materials—Stamped Scarf 911A, 25 x 72-inch size. "Asiatic Roman" Floss, 10 skeins each 2002, 2182; 8 skeins 2741; 6 skeins 2181; 4 skeins each 2632, 2635, 2636; 2 skeins 2740. "Asiatic" Rope Silk, 18 skeins 2000. Made 25 x 72-inch size only.

PLATE CXLVI. OVAL DARK TAN CENTER AND SCARFS.

BRAINERD & ARMSTRONG'S WASH EMBROIDERY SILKS

"B. & A."

Stamping Preparation Outfit.

This preparation is specially recommended for transferring designs from perforated patterns to linen or other goods.

The outfit consists of a brick or square block of the stamping preparation (either Blue or White) and a pouncet or distributor. All are neatly put up in a paste-board box with printed instructions for using.

Stamping dries instantly; pattern can be used again and again; enough of the preparation to stamp many patterns.

Outfit including stamping brick (either Blue or White) and pouncet, 25c.; stamping brick alone 15c.

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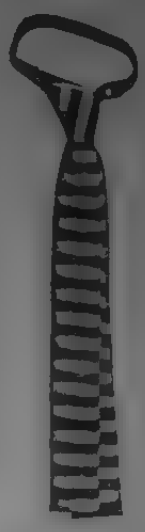
These ties are worked in a close, firm stitch, with Brainerd & Armstrong's Knitting and Crochet Silks.



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These ties are not only worked solid in one color but there is great enthusiasm for them in two or more colors which are used alternately, in half-inch stripes or cross-bars, which run horizontally across the tie. Such treatment is used for ties in college color combinations.

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Library Scarf on Dark Tan Linen.

(Design 911B. See Colored Plate CXLVI.)

This is a very stylish scarf for use as a spread for the library table. The embroidered design is the same for both ends.

In the central figure, the two bands at the top are worked solid in Satin Stitch; the upper band, with shade 2832a, and the lower, with 2833. The edges of these bands are then outlined with Black Rope Silk. The round jewel at the center of the pointed end of the figure is raised with White Knitting Cotton, and worked over solid in Satin Stitch, with Blue 2752. The jewel is then outlined with Black Rope Silk, as are also the other lines of the pointed figure.

The nine round jewels suspended from this figure are raised and then worked over solid in Satin Stitch, with the silk. Of the four jewels in the upper row, the one at either end is worked with shade 2090, and the two at the center, with shade 2090b. Of the five jewels in the lower row, central one is worked with shade 2093; the next adjacent jewel on either side, with 2092; and the end jewels, with 2090b. All these jewels are then outlined with Black Rope Silk. The line suspending each jewel is outlined with the same shade as used for working the jewel it suspends.

In the side figures, the band is worked solid with Green 2832a, and the round jewel with 2752; then both are outlined with Black Rope Silk, the work being the same as in the larger central figure.

All other stamped scroll lines, etc., in the piece are outlined with Black Rope Silk.

The other end of the scarf is embroidered in the same manner. The scarf is then finished by fringing the ends.

For prices, see pages printed in Red.

Materials—Stamped Scarf 911B, 25 x 72-inch size. "Asiatic Roman" Floss, 7 skeins 2832a; 4 skeins 2833; 2 skeins each 2090, 2090b, 2092, 2752; 1 skein 2093. "Asiatic" Rope Silk, 16 skeins 2000. Made 25 x 72-inch size only.

Library Scarf on Dark Tan Linen.

(Design 911C. See Colored Plate CXLVI.)

This scarf is useful as a table spread. The embroidered design is the same for both ends.

Commence work on the large central flower. Round center and four encircling pointed petals are raised with White Knitting Cotton and worked over solid with the silk, in Satin Stitch; round center, with shade 2182, and pointed petals with 2093. These are outlined with Black and again outlined by couching down a line of Japanese Gold Thread, catching it down with fine stitches of Yellow sewing silk, at short, regular intervals. In the case of the four encircling broader petals, their outer edge is raised and worked over solid in a deep Long and Short Stitch, with shade 2753. The edge is outlined with Black as is also the single line of the base.

The similar smaller flowers at either side are made in the same manner, substituting shades 2181, 2092 and 2752 for shades 2182, 2093 and 2753 respectively, which were used in the larger flower.

The leaves above the flowers are raised and worked over solid in Slanting Satin Stitch, with the shades of Green; the ten half sections of the five leaves running horizontally, with Green 2181; and the half sections of all the other oblique leaves, with shades 2182 and 2183, using the darker shades for the leaves at the base of each spray. The edges of all these leaves are outlined with Black.

Branches and scrolls are raised and worked over solid in Slanting Satin Stitch, with Brown 2446. They are then outlined with Black.

The other end of the scarf is embroidered in the same manner. The scarf is finished by fringing the ends.

For prices, see pages printed in Red.

Materials — Stamped Scarf 911C, 25 x 72-inch size. "Asiatic Roman" Floss, 10 skeins 2000; 8 skeins 2182; 6 skeins each 2752, 2753, 2446, 2092; 4 skeins each 2093, 2181, 2183; Japanese Gold Thread No. 16, 1 skein. Yellow Sewing Silk, 50 yards, 1 spool. Made 25 x 72-inch size only.

Tinted Egyptian Oval Center on Dark Tan Linen.

(Design 912G. See Colored Plate CXLVI.)

This very handsome oval centerpiece measures 24 x 36 inches. A sofa cushion to match this center is furnished in our Design 295G (See page 93).

In the buds, the pointed end of each is worked in Long and Short Stitch. Those in the inner circle have the part tinted Brown, worked with 2167; and the part tinted Yellow, with 2163a. For the buds in the outer circle, use 2164 for the Brown and 2163 for the Yellow. The Blue and Green tinting at the base of these buds is outlined with Green; shade 2832a for the central point and 2833 for the other points.

Now work one of the large flowers. The top edge of the flower is worked in a deep Long and Short Stitch and the following shows the distribution of shades. It will be seen that the part tinted Brown is divided into five sections; center section is worked in Long and Short Stitch, with 2164; next adjacent section on either side, with 2165; and next adjacent section on either side, with 2167. The lines between these sections are outlined with 2167. In the Yellow sections, the half of each nearest the Brown section is worked with 2163 and the other half with 2163a. Sectional lines in the Yellow sections are outlined with 2163. The edges of Green and Blue tinting at the base of this flower are outlined with Green; the central point with 2832a, and the other points with 2833. The other large flower is worked in the same manner.

In the case of the buds projected inside the inner band, all edges of Green and Blue tinting are outlined with Green 2832a.

In the case of the bands tinted Brown, their edges are worked by couching down together four threads of "Roman" Floss 2018, catching this down with small stitches of shade 2019, at short, regular intervals.

Having finished the embroidery, the linen is trimmed in an oval, at a distance of about one and a quarter inches outside the embroidery, and the edge is turned under in a fine hem to which is attached our Fancy Tan Lace No. 2.

For prices, see pages printed in Red.

Materials—Tinted Oval Tan Center 912G, 24 x 36 inches. "Asiatic Roman" Floss, 4 skeins 2018; 3 skeins each 2163, 2167, 2832a; 2 skeins each 2163a, 2164, 2165, 2833; 1 skein 2019. Fancy Tan Lace No. 2, 2½ yards.

Tints—
White
Pink
Brunette
Flesh

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SOFA CUSHIONS FOR EMBROIDERY.

See chapters on Eyelet and Wallachian Embroidery for other Cushions.

HANDSOME sofa cushions are always in style and a welcome addition to the furnishings of a house. We accordingly devote much time to originating and adding beautiful designs to our stock and keep in constant touch with the latest fads and fancies.

Many of the new designs for the coming season are stamped in colors and very handsome. The advantage of having the design stamped in natural colors (usually called "tinted") is that a very beautiful finished result can be obtained with very little embroidery, and the tinting renders easy the selection of the colored embroidery silks and their distribution in the piece. The embroiderer can work the piece so as to allow as much or as little of the tinting to show as her own individual taste may approve. If she prefers, she can treat the piece just as she would one stamped in the ordinary manner and can work it so that none of the tinting will appear when the embroidery is completed.

Below the instructions for working each piece where the materials are given, it is stated in each case whether the cushion is tinted or merely stamped.

Before proceeding to describe these cushions in detail, we will state very briefly the method which should be followed in finishing off these cushion tops and in sewing the front and back over the inside pillow.

Rule for Covering Pillows.

The size of the material for the cushion is usually stated as measuring 22 x 44 inches, which means that sufficient material is furnished for the front and back of a cushion that will measure 22 x 22 inches when finished and made up. Having completed the embroidery, the top is prepared for mounting by damp ning and pressing the wrong side until it is thoroughly dry and smooth. In many cases the same material is furnished for the back as for the front of the cushion; sometimes, however, the back is furnished in a fabric and color to harmonize with the embroidered front. The front and back are stitched together on the wrong side, and a space is left to admit the pillow. The pillow should be 22 inches square and well filled with down. The edges of the cushion may be finished by sewing in place one of the ruffles or cords described below.

Ruffles.

Corded Silk Ruffle No. 300 is a beautiful all silk ruffle, 3½ inches wide and 5 yards long. A draw string is woven into the ruffle by which it is easily drawn into shape around the edges of the cushion. Each ruffle shades from lighter on one edge to darker on the other, the different gradations of shade being separated by a woven cord effect, generally of white. Cushion Design 274 on Colored Plate CXLVIII is finished with one of these ruffles. Furnished in Light Blue, Yellow, Purple, Green, Brown, Red and Pink. We recommend this as an extra good silk ruffle to be obtained at a moderate price. For prices, see Red pages.

White or Tan Linen Ruffles No. 304 is a plain ruffle, made either of White or Tan Linen as desired, hemmed and stitched

on one side, measuring 4 inches wide and 4 yards long. It is the ruffle we recommend for the Eyelet Cushions 271, 272 and 273, and is illustrated on page 46. For price, see Red pages.

Pillow Cords.

Silk Covered Cord No. 729. These are handsome silk covered cords, having tassels at each end. Cord including tassels is about 3 yards long and ⅝-inch in diameter. Tassels are 4 inches long. Furnished in the following combinations:

Color 100—White.
" 101—Light Blue.
" 102—Red.
" 103—Yale Blue and Red.
" 104—Green and Red.
" 105—Pink and Green.
" 106—Lavendar and Green.
" 107—Light Yellow, Green and Brown.
" 108—Green.
" 109—Yellow.
" 110—Orange and Black.
" 111—Black.

Cushion Design 299 (See page 102) is finished with one of these cords. For price, see Red pages.

Wallachian Cushion 283B on Tan Linen.

(See Colored Plate CXLVII. Finished size 22 x 22 inches.)

This cushion is very pretty worked in shades of Purple, Maize and Bronze Green. A back is furnished in a suitable color.

The rings, leaves and flower petals are worked in solid Wallachian. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

Commence with the nine long petals in one corner. Central petal is made with 2161; the next two adjacent petals at either side, with 2162; and the next two adjacent petals at either side, with 2163. Below these petals, central ring is made with 2352; the next adjacent ring on either side, with 2353; and the next adjacent ring on either side, with 2354. Stems to the three central rings are outlined with 2282, and stems to the remaining two rings, with 2283. To either side is a branch having five leaves. The leaf at tip is made with 2282; of the two leaves below, one is made with 2283 and the other with 2284; of the two leaves below, one is made with 2284 and the other with 2285. Stems to these leaves are outlined with 2284.

The design in each of the remaining three corners is worked like the corner just described.

Midway between the corners is a row of five rings at each side. In the first row, make central ring with 2352; the next adjacent ring on each side, with 2353; and the next adjacent ring on each side, with 2354. The row of rings directly opposite on the cushion is made in the same manner. In the other remaining two rows, reverse this color scheme by making central ring darkest and the rings on either side lighter.

The innermost scalloped scroll line about the center is outlined with shade 2282, and the outer scroll line is outlined with 2284. The double scroll lines connecting the corner flowers are couched by laying down together on them three threads; the outer one with 2163, and the inner with 2162. This couching is caught down with small stitches of 2161 at short, regular intervals.

Cushion is now ready to be finished according to the general "Rule for Covering Pillows" (See page 87). Edges may be finished with our Brown Ruffle 300, Color No. 3.

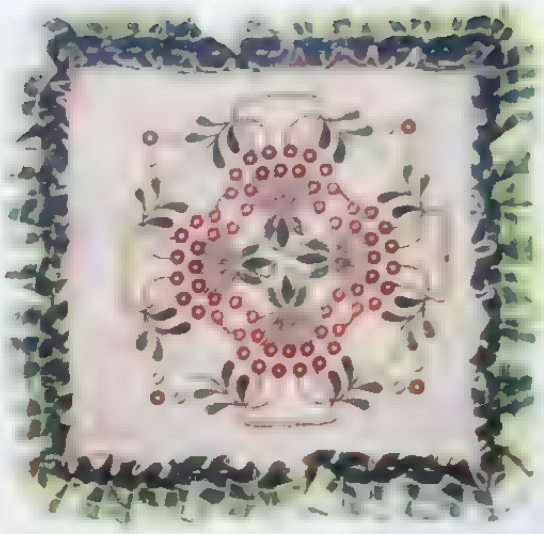
For prices and list of cushions, see Red pages.

Materials—Stamped Sofa Cushion 283B, front and back. "Asiatic Roman" Floss, 5 skeins 2163; 4 skeins each 2353, 2354, 2162; 3 skeins each 2352, 2282, 2283, 2284, 2285; 2 skeins 2161. 40 rings 393; 1 Brown Ruffle 300, Color No. 3.

Wallachian Cushion 283C on Tan Linen.

(See Colored Plate CXLVII. Finished size 22 x 22 inches.)

DESIGN 283 B



DESIGN 283 C

DESIGN 280

DESIGN 296 G.

DESIGN 290

DESIGN 285.

PLATE CXLVII. SOFA CUSHIONS.

BRAINERD & ARMSTRONG'S WASH EMBROIDERY SILKS.

A very handsome result is obtained by working this cushion in Mahogany Reds, Bronze Greens and Old Gold as shown in the Colored Plate. A back is furnished in a suitable color.

The rings and leaves are worked in solid Wallachian. A reference to pages 52 to 54 will explain exactly how this stitch work is done.

Start at the center of the cushion with one group of three leaves. Central leaf is worked with shade 2453, and leaf on either side, with 2452. The stems radiating from these leaves are outlined with 2454. They terminate in a half circle of rings. Central ring is made with shade 2363; the next adjacent ring on either side, with 2362; the next adjacent ring on either side, with 2361; and the next adjacent ring on either side, with 2360. The next outer row of rings is made in the same manner, except that you start by making the two central rings with 2363.

Attached to the outer row of rings are sprays, attached to each of which are five leaves. Of the two leaves that turn towards the center of the design, the lower on the branch is made with 2454 and the one above with 2453. Of the three leaves that point away from the center of the design, the two lower leaves are made with 2452, and the tip leaf with 2451.

The other similar three groups about the piece are made in the same manner.

In making the three rings in each corner, work the outermost one with 2114, and the other two of the group with 2111.

The double scroll lines forming the maltese cross are couched by laying down together on them three threads of "Roman" Floss; the inner line with shade 2111 and the outer line with shade 2114. This couching is caught down with small stitches of 2114, taken at short, regular intervals.

Cushion can now be made up according to the regular "Rule for Covering Pillows" (See page 87). Edges may be finished with our Green Ruffle 300, Color No. 2.

For prices and list of cushions, see Red pages.

Materials—Stamped Sofa Cushion 283C, front and back. "Asiatic Roman" Floss, 6 skeins 2452; 5 skeins 2111; 4 skeins each 2360, 2361, 2362, 2454; 3 skeins each 2363, 2453, 2114; 2 skeins 2451. 72 rings No. 393. 1 Green Ruffle 300, Color No. 2.

Tinted Conventional on Dark Tan.

(Design 280. See Colored Plate CXLVII.)

Besides the fact that this is a very stylish design, the color scheme suggested below for the embroidery is one that gives a very rich and handsome effect. A suitable back is furnished.

In each of the three circles at the top of the cushion, the small forms are tinted in different colors to be worked with silk as follows: Blue forms, with 2753; Brown forms, with 2446; Red forms, with 2064; Black form, with 2000; Yellow form, with 2636. The convex tops of these forms are raised with White Knitting Cotton and worked over solid in a deep Long and Short Stitch, with the silk; side edges are also worked in Long and Short Stitch, but not so deep. The single line oval enclosing these forms and also other single lines inside are outlined with Black.

The scroll lines to either side of the ovals just described, are heavily outlined with Green 2182, and, along the side of this outlining, another line of outlining is worked with Grey 2873. The three V-shaped scrolls in the lower part of the cushion are worked in this same manner.

The straight horizontal and vertical lines in the lower part of the cushion are worked in a double line of Outline Stitch, with Black. Round jewels are raised and worked over solid in Satin Stitch; the six down the central vertical line, with shade 2636. Of the eight jewels along each side vertical line, the two topmost are worked with 2446, and the six below with 2064.

Cushion is now ready to be finished according to the general "Rule for Covering Pillows" (See page 87). Its edges

may be finished with our Red Ruffle 300, Color No. 6.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 280, front and back. "Asiatic Roman" Floss, 6 skeins 2000; 4 skeins 2182; 3 skeins each 2753, 2446, 2873; 2 skeins each 2636, 2064; 1 Red Ruffle 300, Color No. 6.

Spring Flowers on Tan Linen.

(Design 285. See Colored Plate CXLVII.)

This design consists of a combination of the common Spring flowers, grouped in a very graceful and artistic manner. A back in a suitable color is furnished.

Edges of all flower petals and leaves are worked in Long and Short Stitch in their respective colors. Instructions for all the flowers of the design can be found in the front pages of this book except for the buttercup and clover. Instructions and Colored Plate for buttercup may be found in Brainerd & Armstrong's Embroidery Book for 1908, and instructions and Colored Plate for clover may be found in their Embroidery Book for 1907.

All veins, fine stems and scroll lines are outlined with one of the darkest shades of Green. The thick branches are worked solid in Slanting Satin Stitch, with one of the darkest shades of Green.

The cushion is finished according to the regular "Rule for Covering Pillows" (See page 87). Edges of cushion may be finished with our Green Ruffle 300, Color, No. 2

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 285, front and back. "Asiatic Roman" Floss, 3 skeins 2673; 2 skeins each 2002, 2016, 2674, 2675, 2183; 1 skein each 2014, 2015, 2670, 2671, 2672, 2676, 2180a, 2181, 2182, 2184, [illegible], [illegible], 2621, 2622. 1 Green Ruffle 300, Color No. 2

Conventional Rose on Tan Linen.

(Design 290. See Colored Plate CXLVII.)

This is a very pretty design to be worked in a combination of Delft Blues, Mahogany Reds and Green. A back is furnished in a suitable color. A centerpiece to match this cushion is furnished in our Centerpiece 910 (See page 83).

In all the roses, round center is raised with White Knitting Cotton and worked over solid in Satin Stitch, with Green 2452. Each radiating stamen consists of a single long stitch of 2637. At the end of each stamen, place a French Knot, having a thread each of 2637 and 2166 in the needle.

The edge of each complete flower is formed by four curling petals. The tip of each petal is raised quite high with White Knitting Cotton and worked over solid in deep Long and Short Stitch, with the silk; side edges of petals are heavily outlined.

In the Blue flower, the petal nearest the center of the cushion is worked on the edge with 2714 and shaded inside and towards the base, with 2713. The petal across the flower and opposite is made in the same manner. The other two petals are worked on the edge with 2712 and shaded inside and towards the base, with 2713. Both Blue flowers are worked in this same manner.

The Red flowers are worked as the Blue ones, except that shades 2360a, 2360, 2361 and 2362 are used. Three of the Red flowers are made lighter than the other three.

The lines and edges of Blue tinting at center of the cushion are made by couching down on them together three threads of "Roman" Floss, shade 2714, catching this down with small stitches of 2712, at short, regular intervals. The edges of tinted scrolls around outside of cushion are couched in the same manner with Greens 2451, 2452, 2453. The lightest Green is used for the lightest tinting, the medium Green for the medium tinting,

and the darkest Green for the darkest tinting. This couching is caught down with small stitches of Green of a contrasting shade, taken at short, regular intervals.

Cushion is now ready to be finished according to the "Rule for Covering Pillows" (See page 87). Its edges may be finished with our Pink Ruffle 300, Color No. 8.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 290, front and back. "Asiatic Roman" Floss, 4 skeins each 2714, 2452; 3 skeins each 2360a, 2360, 2361, 2362; 2 skeins each 2712, 2713; 1 skein each 2451, 2453, 2637, 2166. 1 Pink Ruffle 300, Color No. 8.

Red Poppy on Tan Linen.

(Design 296G. See Colored Plate CXLVII.)

This is one of the handsomest designs in this flower that has ever appeared on a sofa cushion top. The back is furnished in a suitable color.

In working the flowers, the edges of the petals are worked in a deep Long and Short Stitch with the shades of Red. The outer row of petals is worked in darker colors than the inner row of petals. As a rule, the petals are shaded darker on the edge and lighter towards the center. A turned part is first raised with White Knitting Cotton and then worked over solid, with one of the lightest flower shades. The part showing, just below a turned over part in a petal, is in shadow, and is worked in one of the darker shades. Center of flower consists of a lower and upper section. The top of lower section is worked in Long and Short Stitch, with shades 2833 and 2832a. Its side, edges and veins are outlined with shade 2833. The upper section is worked solid in Kensington Stitch, taking the stitches from the edge to its center, with shade 2832. A long horizontal stitch is made across the center with shade 2833. Stamens radiating from this center consist of a long stitch of Black. At the end of each stamen and scattered around the center, place French Knots, made with a thread each of 2000 and 2018 in the needle.

Leaves are worked in deep Long and Short Stitch, with the shades of Green, shading them lighter at the tip and darker towards the base, as indicated by the tinting. Veins are outlined with one of the darkest shades of Green.

Either edge of the tinted stem is outlined with Green 2834. Small stitches of 2832 are made to project at right angles from either edge of the stem to represent fibres.

The cushion is made up according to the "Rule for Covering Pillows" (See page 87). Our Red Ruffle 300, Color No. 6 may be used for finishing the edge.

For prices and list of cushions, see pages printed in Red.

Materials—Tinted Cushion 296G, front and back. "Asiatic Roman" Floss, 4 skeins 2062; 3 skeins each 2062a, 2063, 2064; 2 skeins each 2065, 2832, 2832a, 2833, 2834, 2061a; 1 skein each 2066, 2000, 2018, 2835. 1 Red Ruffle 300, Color No. 6.

Wild Rose and Maiden Hair Fern on Tan Linen.

(Design 291G. See page 94.)

This design furnishes a combination of Wild Rose and Maiden Hair Fern. A back is furnished in a suitable color.

The wild roses, their leaves, stems and branches are worked the same as the same flowers on Design 900B, for which instructions will be fonnd on page 75.

The leaves of the maiden hair fern are worked solid in Kensington Stitch, with the shades of Green. Each leaf is shaded lighter at the tip and darker towards its base. The leaves at the tip of a spray are made lighter than the leaves towards the base of a spray. Stems are outlined with the medium and darker shades of Green.

Having finished the embroidery, the cushion is completed according to the "Rule for Covering Pillows" (See page

87). Its edges may be finished with our Green Ruffle 300, Color No. 2.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 291G, front and back. "Asiatic Roman" Floss, 3 skeins each 2670, 2671, 2672, 2180a, 2181; 2 skeins each 2673, 2674, 2182, 2183, 2184; 1 skein each 2675, 2018, 2164, 2165, 2166. 1 Green Ruffle 300, Color No. 2.

Autumn Leaves on Tan Linen.

(Design 293G. See page 94.)

The leaves are tinted in the bright Autumn shades, and the finished cushion is very attractive. The back is furnished in a suitable color.

Edges of leaves are worked in a deep Long and Short Stitch with Green, Red, Yellow or Brown as suggested by the tinting. The veins in the leaves are outlined, using the colors according to the tinting. The stems are outlined with Green.

The edges of the thick branch are worked in Long and Short Stitch, with shades 2122 and 2123.

The cushion is made up according to the "Rule for Covering Pillows" (See page 87). Its edges may be finished with our Green Ruffle 300, Color No. 2.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 293G, front and back. "Asiatic Roman" Floss, 2 skeins each 2122, 2123, 2182; 1 skein each 2636, 2062, 2062a, 2063, 2064, 2065, 2165, 2166, 2018, 2019, 2180a, 2181, 2183, 2184, 2832a, 2833, 2834. 1 Red Ruffle 300, Color No. 2.

White Daisies on Cream Moreen.

(Design 297G. See page 94.)

The grouping of daisies on this cushion is very attractive. A back of suitable color is furnished.

The tip of each petal is worked in Long and Short Stitch with White, and the petal is outlined down its sides with the same. The lower edge of each center is worked solid in Slanting Satin Stitch with Yellow 2018, and the rest of center is filled with French Knots of 2017.

Edges of leaves are worked in Long and Short Stitch with the shades of Green, shading the leaf lighter at the tip and darker towards the base.

Edges of the tinted scroll effect are made by couching down together three threads of "Roman" Floss 2446, catching this down at short, regular intervals with small stitches of same.

Cushion is made up according to the "Rule for Covering Pillows" (See page 87). Edges may be finished with our Green Ruffle 300, Color No. 2.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 297G, front and back. "Asiatic Roman" Floss, 10 skeins 2001; 3 skeins each 2446, 2017; 2 skeins 2018; 1 skein each 2181, 2182, 2183, 2184, 2185. 1 Green Ruffle 300, Color No. 2.

Violets on Cream Moreen.

(Design 298G. See page 94.)

A glance will show the beautiful character of this design. A back of suitable color is furnished.

The violets are worked solid in Kensington Stitch, with the shades of Purple 2521a to 2524, according to the directions for these flowers on page 20. Edges of leaves are worked in Long and Short Stitch, with the shades of Green 2832 to 2835. They are shaded lighter at the tip and darker towards the base. Stems and veins are outlined with the darkest shades of Green.

Edges of tinted shield effect are made by couching down together three threads of "Roman" Floss 2180a, catching this down with small stitches of the same at short, regular intervals. The markings in the shield are outlined with Green 2832.

Cushion is made up according to the "Rule for Covering Pillows" (See page 87). Edges may be finished with our Green Ruffle 300, Color No. 2.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 298G, front and back. "Asiatic Roman" Floss, 4 skeins 2522a; 3 skeins each 2833, 2522, 2523; 2 skeins each 2832a, 2521a, 2524, 2180a; 1 skein each 2832, 2834, 2835, 2636. 1 Green Ruffle 300, Color No. 2.

Jack Roses on Tan Linen.

(Design 294G. See page 94.)

The grouping of flowers and leaves on this cushion is very handsome. A back is furnished in a suitable color.

In the flowers, the edges of the petals are worked in a deep Long and Short Stitch, with the shades 2241 to 2244 and with 2066. The tips of the petals that show in the background at the top of the rose are made very dark, and the petals in the foreground are made lighter. A turned-over part is raised with White Knitting Cotton, and worked over solid in Slanting Satin Stitch, with one of the lighter flower shades. The part of a petal in shadow, just below the turned part, is worked with the darkest flower shades.

In the buds, the part of the inside flower that shows, is worked solid with Red 2243 or 2244. The rest of the bud is worked solid with Green, shading it lighter at the tip and darker towards the base. In the cases where the petals have fallen away from the stalk, each stamen consists of a single stitch of Green 2832; at the end of some stamens, place a French Knot of 2015, and, at the end of others, a French Knot of 2162. Sepals are worked solid in Kensington Stitch, with Greens 2832, 2832a, 2833, shading lighter at the tip and darker towards the base.

Edges of leaves are worked in a deep Long and Short Stitch with the shades of Green, shading lighter at the tip and darker towards the base. A turned part is worked solid in Slanting Satin Stitch, with one of the lighter shades of Green. A few of the leaves are given a touch of Brown 2444 or 2445 at the tip or edges. The fine stems and veins are outlined with one of the darkest Green shades.

The stems are worked solid in Kensington Stitch, taken lengthwise with the darkest shades of Green. Thorns are worked solid with Brown 2444 or 2445.

Cushion is made up according to the general "Rule for Covering Pillows" (See page 87). Edges may be finished with our Green Ruffle 300, Color No. 2.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 294G, front and back. "Asiatic Roman" Floss, 4 skeins each 2832a, 2833; 3 skeins each 2832, 2835; 2 skeins each 2242, 2243, 2244, 2066, 2834; 1 skein each 2241, 2015, 2162, 2444, 2445. 1 Green Ruffle 300, Color No. 2.

Tinted Egyptian on Dark Tan Linen.

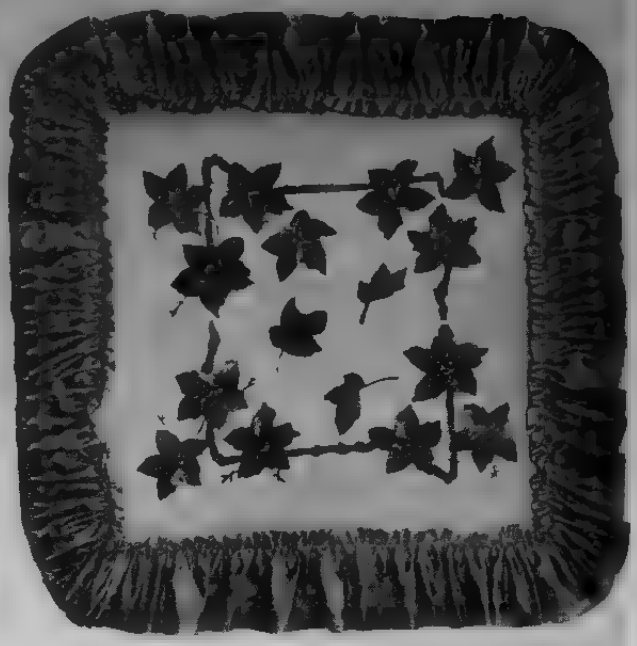
(Design 295G. See page 94.)

This is a very unusual and exceptionally handsome piece in a conventional design. The illustration does not begin to do justice to the beauty of the finished cushion. An oval centerpiece to match this cushion is furnished in our Centerpiece 912G. (See Colored Plate CXLVI).

Commence at the center of the cushion with the sunburst effect. The circle formed by the bases of the tinted sections is outlined with shade 2166. The side and top edge of the sections tinted Brown is outlined with 2166; the side and top edge of the sections tinted Yellow is outlined with 2163a. Outside this sunburst is a circle of sixteen buds. The pointed end of each bud is worked in Long and Short Stitch; the Brown part with 2166, and the Yellow part with 2163a. The Blue and Green tinting at the base of these buds is outlined with Green 2832a.

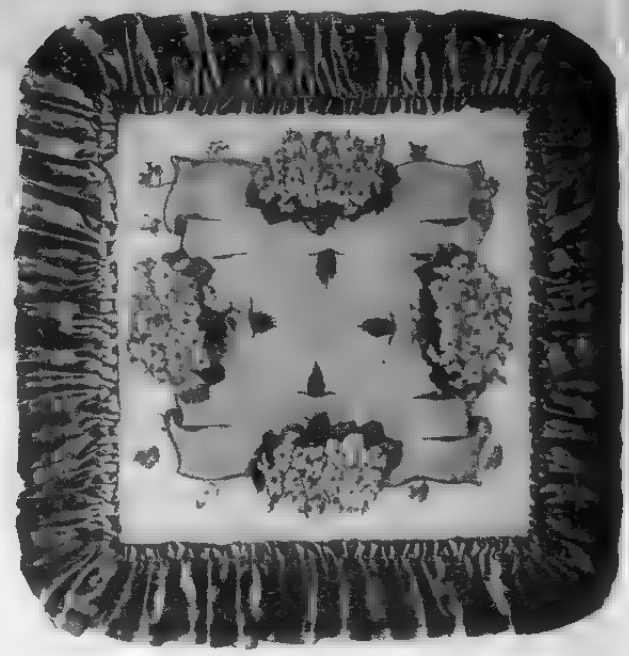
Now take one of the large flowers in the outer circle. The top edge of each flower is worked in a deep Long and Short Stitch, and the following shows the distribution of shades. It will be seen that the part tinted Brown is divided into

DESIGN 291G. (See page 91.)



DESIGN 293G. (See page 92.)

DESIGN 297G. (See page 92.)

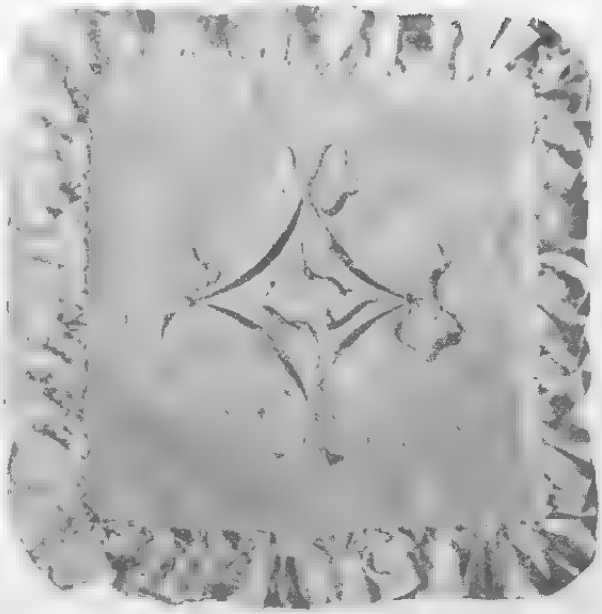


DESIGN 298G. (See page 92.)

(See page 93.)

(See page 93.)

DESIGN 278. (See page 96.)

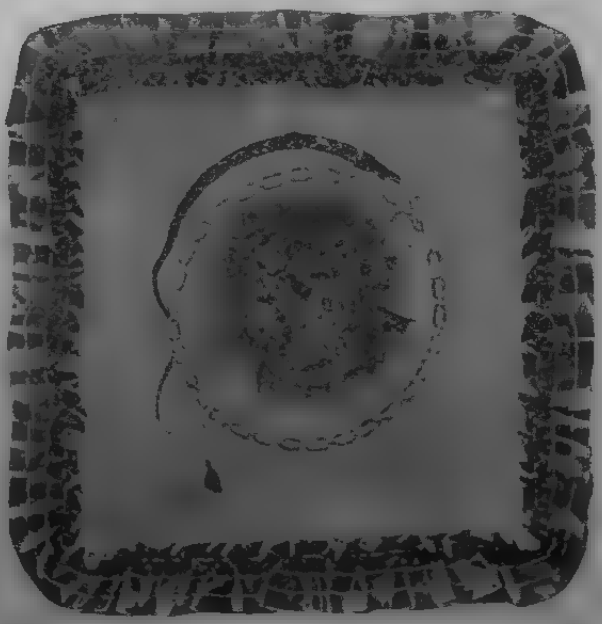


DESIGN 282. (See page 96.)

DESIGN 286. (See page 97.)

DESIGN 287. (See page 97.)

DESIGN 288. (See page 98.)



DESIGN 289. (See page 98.)

five sections; center section is worked in Long and Short Stitch, with 2164; next adjacent section on either side, with 2165; and next adjacent section on either side, with 2167. The lines between these sections are outlined with 2167. In the Yellow sections, the half of each nearest the Brown section is worked with 2163, and the other half with 2163a. Sectional lines in the Yellow sections are outlined with 2163. The lines of the Blue and Green tinting at the base of this figure are outlined with Green; the central point with 2832a, and the other points with 2833. The other similar large flowers are made in the same manner.

Between these large flowers are groupings of buds. The edges of the Brown sections of these buds are worked in Long and Short Stitch, with shade 2167; the edges of the Yellow sections in the same stitch, with 2163a. The parts at the base tinted Green and Blue are outlined with 2832a.

In the case of the circular bands tinted Brown, the edges of these bands are finished by couching down together three threads of "Roman" Floss 2018, catching this down with small stitches of the same at short, regular intervals.

Cushion is now ready to be finished according to the "Rule for Covering Pillows" (See page 87). Its edges may be finished with our Brown Cord 729, Color No. 107.

For prices and list of cushions, see pages printed in Red.

Materials—Tinted Sofa Cushion 295G, front and back. "Asiatic Roman" Floss, 4 skeins 2018; 3 skeins each 2832a, 2833, 2163a, 2164, 2166, 2167; 2 skeins each 2163, 2165. 1 Brown Cord 729, Color No. 107.

Pine Cone on Dark Tan Linen.

(Design 278. See page 95.)

This cushion is suggestive of the woods. For anyone who is so fortunate as to have in her possession some of the fragrant pine needles, they may very appropriately be used in the inside pillow. A back is furnished in a suitable color.

The cones are worked with the shades of Brown. Each point or section is worked separately by itself in solid Satin Stitch. When completed, the finished points or sections give the cone a solid appearance. The long cones have points at tip lighter and gradually darker to its base. In the round cone, the points at center are made lightest, and working outwards, they are made darker.

The fine spikes or leaves are outlined with shades of Green, using one shade to a spike. Some are made lighter and some darker.

Thick branches are made solid in Kensington Stitch, taken lengthwise with Green 2185 or Brown 2445 as each section may be tinted.

Cushion is now ready to be finished according to the regular "Rule for Covering Pillows" (See page 87). The edges may be finished with our Brown Ruffle 300, Color No. 3.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 278, front and back. "Asiatic Roman" Floss, 6 skeins 2445; 3 skeins 2185; 2 skeins each 2442, 2443, 2444, 2181, 2182, 2183, 2184; 1 skein 2446. 1 Brown Ruffle 300, Color No. 3.

Friendship Design on Blue Art Cloth.

(Design 282. See page 95.)

This design might equally well be called an autograph cushion. The idea is to have each friend or acquaintance write her autograph with pencil in each card and then to outline the autograph with silk. In this way the cushion may become a reminder of one's friends or it may serve to recall the friends one met on a summer outing or similar occasion. A back is furnished in a suitable color.

The ribbon and bow-knot effect is worked solid in Kensington Stitch, taken lengthwise with the shades of Delft Blue. The face of the ribbon is made with the darker shades, and the reverse side with

the lighter. Knots are worked solid in Satin Stitch.

Edges of cards are outlined with White. The autographs that are secured and written on the cards with pencil, are outlined with Yellow 2016.

Cushion is now ready to be finished according to our regular "Rule for Covering Pillows" (See page 87). The edges may be finished with our Light Blue Ruffle 300, Color No. 5.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 282, front and back. "Asiatic Roman" Floss, 2 skeins each 2751, 2752, 2753, 2754, 2755, 2002, 2016. 1 Blue Ruffle 300, Color No. 5.

Autumn Girl on Tan Linen.

(Design 286. See page 95.)

The design consists of a pretty girl in a picture hat, surrounded by leaves in the rich Autumn shades. A back is furnished in a suitable color.

The center or iris of girl's eye is worked solid in Satin Stitch, with Black. A circular narrow Satin Stitch is worked around the lower part of this with Blue Filo 2224. The eye-brows and other fine lines around eye are outlined with a single strand of Black. Lips are finely outlined with a single strand of Red 2064. The nose and other lines of girl's face and neck are outlined with Filo 2150. Hair is outlined with Brown 2166. Lines of hat are outlined with Black.

Edges of leaves are worked in a deep Long and Short Stitch with shades 2062a, 2063, 2064, 2164, 2165, 2452, 2454, 2180a, 2181, 2634, 2635 and 2637, using the colors as suggested by the tinting. Stems are outlined in colors as suggested by the tinting.

Cushion may now be finished according to the regular "Rule for Covering Pillows" (See page 87). Edges may be finished with our Green Ruffle 300, Color No. 9.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 286, front and back. "Asiatic Roman" Floss, 2 skeins each 2064, 2164; 1 skein each 2062a, 2063, 2000, 2165, 2166, 2452, 2454, 2180a, 2181, 2634, 2635, 2637. "Asiatic" Filo Selle, 1 skein 2224, 2150. 1 Green Ruffle 300, Color No. 9.

Jinrikisha Design on Tan Linen.

(Design 287. See page 95.)

This is a dainty oriental design and easily worked, because most of the embroidery consists in merely outlining the tinted design. A back is furnished in a suitable color.

All parts of the jinrikisha tinted Black are outlined with Black. Girl's hair, eyes and eye-brows are outlined with Black. A French Knot of 2166 is placed at the center of each eye. Lower line of her face, nose, back line of neck and hands are outlined with Filo 2150a. Lips are outlined with a single strand of 2242. Ornaments in hair are slightly raised and worked over solid in Satin Stitch, with 2637. Lines in shape of V, just below girl's chin, are outlined with Blue 2751. Edges of border tinted Pink on kimona are outlined with shade 2240b; edge of border tinted Blue, with 2751. Edges and lines in part of kimona tinted Yellow are outlined with 2636. Draperies at girl's feet tinted Black are outlined with Grey 2872. Handle and ribs of parasol are outlined with 2166. The outermost circular edge of parasol is outlined with 2051; and the two inner circles intersecting ribs, with 2521a.

Man's face, features, hair and hands are outlined the same as in the case of the girl. Edge of hat is outlined with 2634. Band tinted Green about head is outlined with 2051; also lines in shape of V just below chin. Border on kimona tinted Black is outlined with 2872. Belt tinted Green is outlined with 2051, as are also his stockings. Lines of kimona are outlined with 2242. Shoes are outlined with Black.

Cushion is now ready to be finished according to the regular "Rule for Covering Pillows" (See page 87). Edges may be finished with Yellow Ruffle 300, Color No. 1.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 287, front and back. "Asiatic Roman" Floss, 2 skeins 2000; 1 skéin each 2634, 2636, 2637, 2240b, 2242, 2872, 2521a, 2166, 2051, 2751. "Asiatic" Filo Selle, 1 skein 2150a. 1 Yellow Ruffle 300, Color No. 1.

Pipes and Cards on Tan Linen.

(Design 288. See page 95.)

A good bachelor design is furnished in this cushion. A back is furnished in a suitable color.

The amber mouth-piece of pipes is raised with White Knitting Cotton and worked over solid in Satin Stitch, with Yellow 2016. Edges of bowl and stem tinted Brown are worked in Long and Short Stitch, with shades 2164 and 2166. Circular opening at top of bowl is outlined with 2166. Edges of smoke rising from bowl are outlined with shades 2871, 2872 and 2873. Two circular lines connecting pipes are outlined with Black.

Edges of cards are outlined with White. Spots on cards are raised and worked over solid in Satin Stitch, with Black 2000 or Red 2064 as tinted. Small letters and numbers on cards are outlined with a single strand of Black. Edges of poker chips are worked in a deep Long and Short Stitch with White, Red or Blue as tinted.

Cushion is finished according to the rugular "Rule for Covering Pillows" (See page 87). Edges may be finished with our Brown Ruffle 300, Color No. 3.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 288, front and back. "Asiatic Roman" Floss, 3 skeins 2063; 2 skeins each 2016, 2000, 2002, 2164, 2166; 1 skein each 2753, 2871, 2872, 2873. 1 Brown Ruffle 300, Color No 3.

"Handsome Dan" on Tan Linen.

(Design 289. See page 95.)

This is a design well adapted for a college man's room or for the den of any man who is fond of pets—especially dogs. A back is furnished in a suitable color.

The edge lines forming the outline of dog's head are outlined with shade 2446. The lines forming the dog's nose or muzzle are for the most part outlined with Black "Roman" Floss. The dog's neck, just below lower jaw, is worked solid in Kensington Stitch, with Black "Roman" Floss, and streaked with 2446. Teeth are worked solid in White. Round center of eye is worked solid in Satin Stitch, with Black "Roman" Floss. A circular band of narrow Satin Stitch is worked around the lower part of this, with 2164. The eye-brows and fine markings around eye are outlined with Black Filo. The other markings in dog's head are outlined with "Roman" Floss 2000 and 2446. Either edge of collar is worked with a narrow Slanting Satin Stitch of 2166. Round jewels in collar are raised and worked solid in Satin Stitch with 2018. Edge of dog's back and chest is heavily outlined with Black "Roman" Floss.

All parts of the chain are worked solid in Slanting Satin Stitch; the small connecting links with 2873, and the larger links and the other parts with 2874.

All of the lines of the whip are outlined, excepting knots which are worked solid in Satin Stitch and the tip of the tassel which is worked in Long and Short Stitch. The whistle, tassel and ornaments on the whip are worked with 2164 and other parts with 2166.

Cushion may be finished according to the regular "Rule for Covering Pillows" See page 87). For the edge our Brown Ruffle 300, Color No. 3 may be used.

For price and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 289, front and back "Asiatic Roman" Floss, 5 skeins each 2166, 2874; 2 skeins each 2000,

2873; 1 skein each 2164, 2018, 2002, 2446. "Asiatic" Filo Selle, 1 skein 2000. 1 Brown Ruffle 300, Color No. 3.

Stencil White Rose on Dark Tan Linen.

(Design 274. See Colored Plate CXLVIII.)

This cushion is an exceptionally stylish and handsome design. A back is furnished in a suitable color.

The edges of the center of flower tinted Yellow are outlined with 2018, and the space inside is filled with French Knots of 2017. The three surrounding pointed petals are worked with White. The broad end is worked in a very deep Long and Short Stitch, and the petal is worked down the edges to the pointed end in a narrow Long and Short Stitch. The three surrounding band-shaped petals are raised with White Knitting Cotton and worked over solid in Satin Stitch, with White "Roman" Floss.

Edges of leaves are worked in a deep Long and Short Stitch with the shades of Green, shading them lighter at the tip and darker towards the base. The fine stems and veins are outlined with one of the darkest shades of Green.

Edges of wide branches are worked in a narrow Slanting Long and Short Stitch, with shades of Green 2454 and 2555, or with Browns 2165 and 2166, as indicated by the tinting.

The cushion is now ready to be finished according to the general "Rule for Covering Pillows" (See page 87). Edges may be finished with our Green Ruffle 300, Color No. 2.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 274, front and back. "Asiatic Roman" Floss, 9 skeins 2002; 2 skeins each 2451, 2452, 2453, 2455; 1 skein each 2454, 2017, 2018, 2165, 2166. 1 Green Ruffle 300, Color No. 2.

Stencil Red Rose on Dark Tan Linen.

(Design 275. See Colored Plate CXLVIII.)

A reference to the Colored Plate will show this to be a very stylish and handsome design. A back is furnished in a suitable color.

Center of flower is raised with White Knitting Cotton and worked over solid in Satin Stitch, with shade 2441. In the surrounding pointed petals, the broad end is raised and worked over in a deep Long and Short Stitch, with Red 2067; they are worked down the sides in a narrow Long and Short Stitch of the same shade. In the case of the wide exterior petals, their convex edge is raised and worked over in a deep Long and Short Stitch, with shades 2062a, 2063 and 2065; the widest part of the petal is made lighter than at the narrower ends. The concave base of the petal is worked in a narrow Slanting Long and Short Stitch, with shade 2063 or 2065.

Edges of two leaves and branches at bottom of cushion are worked in Long and Short Stitch, with the one shade of Green 2183, and veins are outlined with the same. The edges of leaves and branches at the top of the cushion are worked in Long and Short Stitch, with the shades of Green. Only one shade is used to a leaf. In the central spray, central leaf is made with 2182 and side leaves with 2183. In the side sprays, central leaf is made with 2180, and side leaves with 2180a. Branches are made with 2183.

The cushion is now ready to be finished according to the regular "Rule for Covering Pillows" (See page 87). Edges may be finished with our Red Ruffle 300, Color No. 4.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 275, front and back. "Asiatic Roman" Floss, 4 skeins 2063; 3 skeins each 2062a, 2067, 2180a, 2183; 2 skeins each 2065, 2180, 2182; 1 skein 2441. 1 Red Ruffle 400, Color No. 4.

Stencil Grape on Dark Tan Linen.

(Design 276. See Colored Plate CXLVIII.)

This very stylish and unique design is to be embroidered in shades of Purple, Green and Brown. A back is furnished in a suitable color.

Grapes are slightly raised and worked over solid in Kensington or Satin Stitch, with the shades of Purple. Only one shade is used to a grape. In the central bunch, grapes at tip are made darkest and the grapes down the bunch are made lighter to the lightest at the base of the bunch. In each side bunch, this color scheme is reversed, the grapes at the tip of the bunch being made lightest.

Edges of leaves are worked in Long and Short Stitch with the shades of Green. On the uneven edges, the stitch is made much deeper than on the straight edges. The smallest leaves are made darkest.

Edges of branches tinted Brown are worked in Long and Short Stitch, with Brown shade 2167.

Cushion is made up according to the regular "Rule for Covering Pillows" (See page 87). Edges may be finished with our Purple Ruffle 300, Color No. 7.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 276, front and back. "Asiatic Roman" Floss, 5 skeins 2167; 2 skeins each 2791, 2792, 2493, 2794, 2795, 2797; 1 skein each 2050, 2051, 2052, 2053, 2054. 1 Purple Ruffle 300, Color No. 7.

Conventional Blue Rose on Dark Tan Linen.

(Design 277. See Colored Plate CXLVIII.)

This design will at once recommend itself as a very stylish one. A back is furnished in a suitable color.

Round center of conventional flower is filled with French Knots of 2018, and its edge is outlined with 2020. The edges of three Blue petals next adjacent are worked in Slanting Long and Short Stitch, with shade 2753. The stitch on the convex edge is taken deeper than on the concave edge. In the four remaining petals, the turned part on the edge is raised and worked over solid in Satin Stitch, with shade 2751. The shadow in the petal below this turned part is worked in Long and Short Stitch, with 2755. The lower edge of the petal is outlined with 2755.

Edges of leaves are worked in Long and Short Stitch, with the shades of Green. The leaves are shaded lighter at the tip and darker towards the base. A turned part is raised and worked over solid in Satin Stitch, with 2621. Veins and stems are outlined with 2623.

Edges of branches tinted Brown are worked in Slanting Long and Short Stitch, with shades 2444 and 2445. The thorns are worked solid with the same shades.

The single line forming a pointed panel about the parts now worked is couched with Green 2623. The next adjacent line and its extensions are couched with Blue 2753; and the line next beyond this and its extensions are couched with Green 2623. In this couching, three threads are laid down together on the line and caught down with small stitches of a lighter shade of the same color, taken at short, regular intervals.

Having finished the embroidery, the cushion is finished according to the "Rule for Covering Pillows" (See page 87). Edges may be finished with our Green Ruffle 300, Color No. 2.

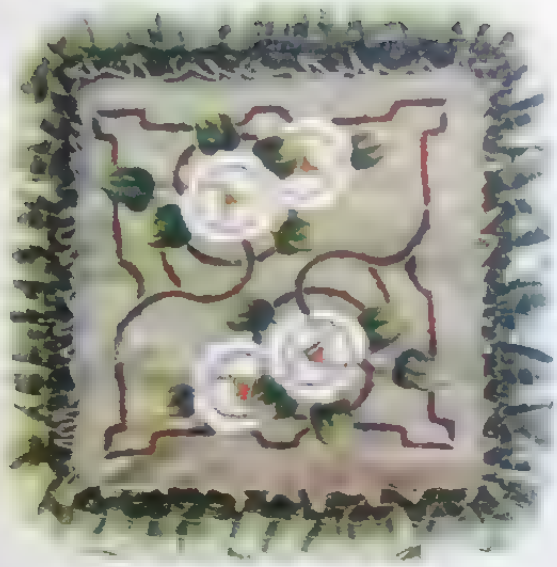
For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 277, front and back. "Asiatic Roman" Floss, 5 skeins each 2753, 2623; 2 skeins each 2751, 2444, 2445, 2621, 2622; 1 skein each 2755, 2018, 2020. 1 Green Ruffle 300, Color No. 2.

Conventional Pomegranate on Dark Tan Linen.

(Design 279. See Colored Plate CXLVIII.)

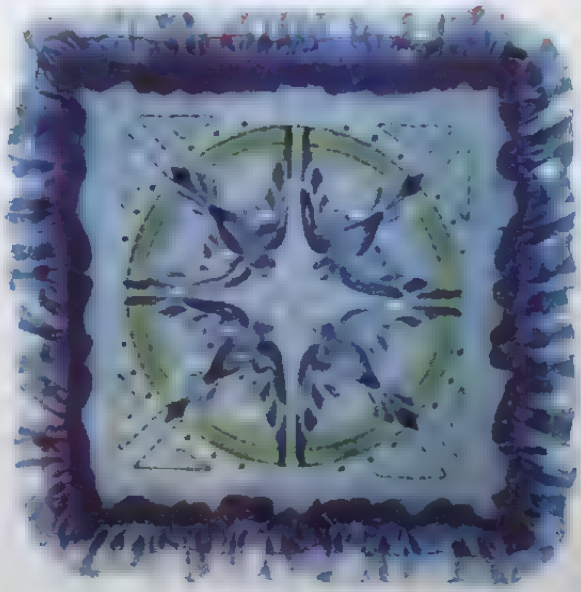
There is a great deal of style to this design, and when worked mainly with Delft Blues, with a touch of Yellow, the result is very rich and handsome. A back is furnished in a suitable color.



DESIGN 274

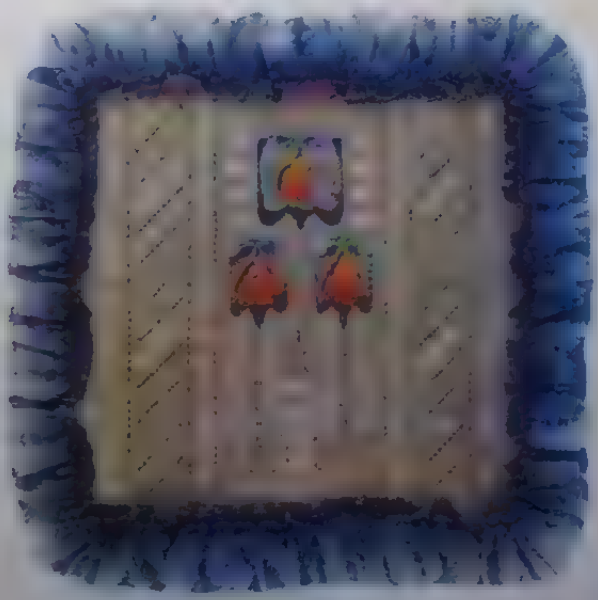
DESIGN 275

DESIGN 277.



DESIGN 281

DESIGN 276



DESIGN 279

PLATE CXLVIII. SOFA CUSHIONS.

BRAINERD & ARMSTRONG'S WASH EMBROIDERY SILKS.

Commence with the topmost pomegranate figure. Each round seed in the portion tinted Yellow is raised with White Knitting Cotton and worked over solid in Satin Stitch, with Yellow. Only one shade of Yellow is used to a seed. The seeds at the top of the cluster are made with shade 2635; those next below, with 2637; and those at the base of the cluster, with 2639. The leaf forms tinted Blue and with uneven edges, to either side and above these seeds, are worked with Blue 2712. Their uneven edges are raised high with White Knitting Cotton and worked over in Long and Short Stitch, with this shade. Their even edges and veins are outlined with the same. The outside side edges of the tinted flower to its base are worked by couching down together three threads of shade 2714, catching this down with small stitches of 2713 at short, regular intervals. The four jewels to either side of this figure are raised and worked over solid in Satin Stitch, with shade 2711. The two scroll lines immediately below the figure are worked by couching down together on them three threads of shade 2714, catching this down with small stitches of Yellow 2635 at short, regular intervals. The four jewels just below this scroll are made exactly the same as those described above.

The two smaller pomegranate figures are made in the same manner as the larger one described above. But the four jewels below each are worked with Blue 2713.

The long, vertical lines in the piece and the shorter oblique lines are couched with Blue; the inner vertical lines in each panel, with 2712, and the outer vertical lines of each panel, with 2714. In each set of short oblique lines, the center line is couched with 2712, and the other two with 2714. In all cases, three threads are laid down together on the line and caught down with small stitches of 2635, at short, regular intervals.

All jewels are first raised and worked over solid with the silk, in Satin Stitch. In each side panel, three topmost jewels are made with 2711; the next three below, with 2713, thus using these colors alternately for each set of three jewels down the panel.

Cushion can now be finished in accordance with the regular "Rule for Covering Pillows" (See page 87). The edge of the cushion may be finished with our Blue Ruffle 300, Color No. 5.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 279, front and back. "Asiatic Roman" Floss, 6 skeins each 2711, 2712, 2713; 4 skeins 2714; 2 skeins 2635; 1 skein each 2637, 2639. 1 Blue Ruffle 300, Color No. 5.

Stencil Birds on Blue Art Cloth.

(Design 281. See Colored Plate CXLVIII.)

The birds on this very stylish piece are worked in shades of Delft Blue, with just a touch of Black at tips of tail and wings. Scrolls are couched with Green. A suitable back is furnished.

The bird's bill is slightly raised and worked solid in Kensington Stitch, with shade 2161. Our next instructions will apply to the main figure of the bird, leaving out of consideration for the present the detached sections of wings and tail. The head is worked solid in Kensington Stitch, taken lengthwise of the body with the shades of Blue for a distance of about one and three-quarters inches into the body. It is started on the edge with 2751 and shaded darker with 2752 and 2753, and then shaded gradually lighter again. Each eye may be represented by a large French Knot of Black. The other edges of the bird are worked in a deep Long and Short Stitch. The upper edge of the two wings is started with 2754 and shaded lighter in succession with 2753 and 2752; the lower edge of the two wings is started with 2751 or 2752 and shaded gradually darker inside. The lower part of the body is worked like the upper edge of the wings, shading in some Black at its pointed end.

Some Black is also shaded in at the tip end of either wing.

The tinted detached sections of the bird have their lower edges worked in Long and Short Stitch and other edges outlined. They are worked with the shades of Blue, placing the light and dark shades as indicated by the tinting. The three longest sections at the point of each wing and in the center of the tail are made with the darkest Blues, and some Black is shaded in at their lowest point.

The two inner single line circles about the center are worked by couching down together on each line four threads of "Roman" Floss 2181, catching this down with small stitches of the same, at short, regular intervals. Either edge of the circular band effect tinted Green is couched by laying down together four threads of 2183, catching this down with small stitches of 2181, at short, regular intervals. The single scroll lines at each corner are worked in the same manner as the edge of the tinted band effect. The small jewels outside the band are raised and worked over solid, with Black in Satin Stitch.

Cushion can now be finished according to the regular "Rule for Covering Pillows" (See page 87). The edges of the cushion may be finished with our Green Ruffle 300, Color No. 2.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 281, front and back. "Asiatic Roman," Floss, 5 skeins 2183; 4 skeins each 2752, 2753, 2000; 3 skeins 2181; 2 skeins each 2750, 2751, 2754, 2755, 2756; 1 skein 2161. 1 Green Ruffle 300, Color No. 2.

Stencil Pendulum on Dark Tan Linen.

Design 299. See illustration below.)

A very handsome result is obtained by working this design in Mahogany Reds, Green and Black. A back is furnished in a suitable color.

First work the central conventional flower. Its round center and petals are first raised with White Knitting Cotton and then these parts are worked over solid in Satin Stitch, with the silk; the round center, with Green 2833; the three crescent shaped petals with 2091; the three large irregular petals, with 2093. All these parts are then outlined with Black.

Next take the conventional flowers on either side. They are worked like the

Stencil Pendulum Design 299.

one described above, except that Green 2832a is used for the round center, shade 2090b for the crescent-shaped petals, and shade 2092 for the three large irregular petals. All these parts are outlined with Black.

The concave band effect, of a width of about a quarter inch below each of these flowers, is raised with White Knitting Cotton and worked over solid in Satin Stitch, with Green; the band below the central flower with 2833, and that below each of the other flowers with 2832a. These bands are not outlined with Black.

The pointed jewels suspended from the figures are raised and worked over solid in Satin Stitch, with the Reds; for the three central ones, use 2092 for the two upper jewels and 2091 for the lower; for

those at the sides, use 2091 for the two upper and 2090b for the lower.

It only remains now to outline all the remaining single lines with Black, and the embroidery is finished.

Cushion is finished according to the "Rule for Covering Pillows" (See page 87). Edges may be finished with our Red Cord 729 Color No. 102.

For prices and list of cushions, see Red pages.

Materials—Stamped Sofa Cushion 299, front and back. "Asiatic Roman" Floss, 5 skeins each 2092, 2000; 4 skeins 2832a; 2 skeins each 2090b, 2091, 2093; 1 skein 2833. 1 Red Cord 729, Color No. 102.

Pink Chrysanthemum on Tan Linen.

(Design 284. See illustration below.)

This is a very pretty arrangement of a very handsome flower. A back is furnished in a suitable color.

PINK CHRYSANTHEMUM DESIGN 284.

The petals of the flower are worked solid in Kensington Stitch, according to the same general instructions to be found on page 25 of this book, simply substituting Pinks in this case. Small leaves of calyx on the bud and small flower, are worked solid in Kensington Stitch with Greens 2621, 2622 and 2623, shading them lighter at the tip and darker towards the base.

HOLLY DESIGN 292G.

Edges of leaves are worked in deep Long and Short Stitch with the shades of Green, shading them lighter at the tip and darker towards the base. Some of the leaves may be given a touch of Brown 2166 at the edges. Veins are outlined with one of the darkest shades of Green. Thick stems are worked solid in Kensington Stitch, taken lengthwise with shades 2624 and 2625.

Cushion is finished according to the regular "Regular for Covering Pillows" (See page 87). Edges may be finished with our Pink Ruffle 300, Color No. 8.

For prices and list of cushions, see Red pages.

Materials—Tinted Sofa Cushion 284, front and back. "Asiatic Roman" Floss, 4 skeins each 2671, 2672; 3 skeins each 2673, 2674, 2624, 2625; 2 skeins each 2670, 2675, 2622, 2323; 1 skein each 2621, 2622a, 2166. 1 Pink Ruffle No 300, Color No. 8.

Holly on Tan Linen.

(Design 292G. See illustration on preceding page.)

A reference to the illustration shows a design very appropriate for the winter holiday season. A back is furnished in an appropriate color.

Holly berries are worked solid with shades of Red, as described on page 26. Holly leaves are edged in Long and Short Stitch with the shades of Green, shading them lighter at the tip and darker towards the base. Veins are outlined with one of the darker shades of Green.

The thick branches tinted Brown have their edges worked in Long and Short Stitch, with Browns 2122 and 2123.

The edges of circular band effect are made by couching down together three threads of shade 2446, catching this down with small stitches of 2123 at short, regular intervals.

Cushion is made up according to the "Rule for Covering Pillows" (See page 87). Edges may be finished with our Red Ruffle 300, Color No. 6.

For prices and list of cushions, see Red pages.

Materials — Tinted Sofa Cushion 292 G, front and back. "Asiatic Roman" Floss, 2 skeins each 2063, 2064, 2065, 2122, 2123, 2832, 2832a, 2833, 2834, 2835; 1 skein 2446. 1 Red Ruffle 300, Color No. 6.

Marking Clothing.

Marking clothing and other articles is necessary for convenience in sorting the family wash or to avoid loss when sent to public laundries. One way is to embroider one's initials in Brainerd & Armstrong's Filo Selle. If this is not practical there is nothing so good as Payson's Indelible Ink. With a bottle of this ink and a common pen one can easily mark table-cloths, napkins, sheets, pillow cases, towels, shirts, collars, cuffs, etc. Briggs' Crystal Marking Pen will be found very convenient, and particularly for marking coarse articles, like towels, crash, etc. For articles having too rough a surface for pen work, use linen tape on which your name is written many times with this ink. Cut off the tape as wanted and sew on to stockings, etc.

The Sure Road to Success.

Beware of the inferior silks that some dealers recommend. Inferior silks run in washing and ruin your finished piece of embroidery. It is alike a waste of money and time to buy cheap, inferior silks. The safe way, the sure way is to insist on having Brainerd & Armstrong's.

BUY YOUR LACES FROM THE IMPORTER
AT WHOLESALE PRICES.

Torchon and Baby Irish Laces.
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Agents wanted.
None Genuine Without the Name
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HEMSTITCHED AND DRAWN WORK CENTERS, DOILIES AND SCARFS.

IN THE following pages are illustrated four very handsome styles of these goods, each style furnished in a variety of sizes. The pictures show one corner; the other corners are finished in the same manner. Goods to compare in quality of linen and general workmanship with these, are to be obtained nowhere else at such favorable prices. The reason is that we ourselves import these goods from Japan where we have thousands of girls employed in making them for our exclusive use.

None of these goods are furnished stamped. They are finished and complete, just as illustrated, and ready for immediate use. The edges are already finished and, with the beautiful Drawn Work, no further decoration or elaboration is necessary to add to their value and beauty. The square pieces are suitable for use as Doilies, Centerpieces and Luncheon Cloths. The long pieces like 18 x 27, 18 x 36, 18 x 45, 18 x 54 and 18 x 72 inches are suitable for Tray Cloths, Buffet Scarfs and Bureau Scarfs.

Such a range of style and price is offered in the four styles pictured that no one will have any difficulty in making a satisfactory selection. The characteristics of the different styles and the sizes in which they are furnished are stated below.

For prices, see Red pages.

Design 1091. Hemstitched and Drawn Work.

(See page 106 for illustration.)

These are the very best grade of linen and the work is most elaborate and skilfully executed. Furnished in the following sizes only: 9 x 9, 12 x 12, 24 x 24, 36 x 36, 18 x 27, 18 x 36 and 18 x 54-inch sizes.

For prices, see Red pages.

Design 9481. Hemstitched and Drawn Work.

(See page 106 for illustration.)

The grade of linen and quality of work is excellent in every way and will be found entirely satisfactory. The goods are very popular and sell at surprisingly low prices. Furnished in the following sizes: 9 x 9, 12 x 12, 30 x 30, 36 x 36, 45 x 45, 18 x 27, 18 x 54 and 18 x 72-inch sizes.

For prices, see Red pages.

Design 382. Embroidered Hemstitched and Drawn Work.

(See page 107 for illustration.)

In this style, besides the Drawn Work, there is a dainty chrysanthemum design, embroidered and finished in white cotton. Linen and workmanship are the best. Furnished in the following sizes: 12 x 12, 24 x 24, 36 x 36, 18 x 45 and 18 x 54-inch sizes.

For prices, see Red pages.

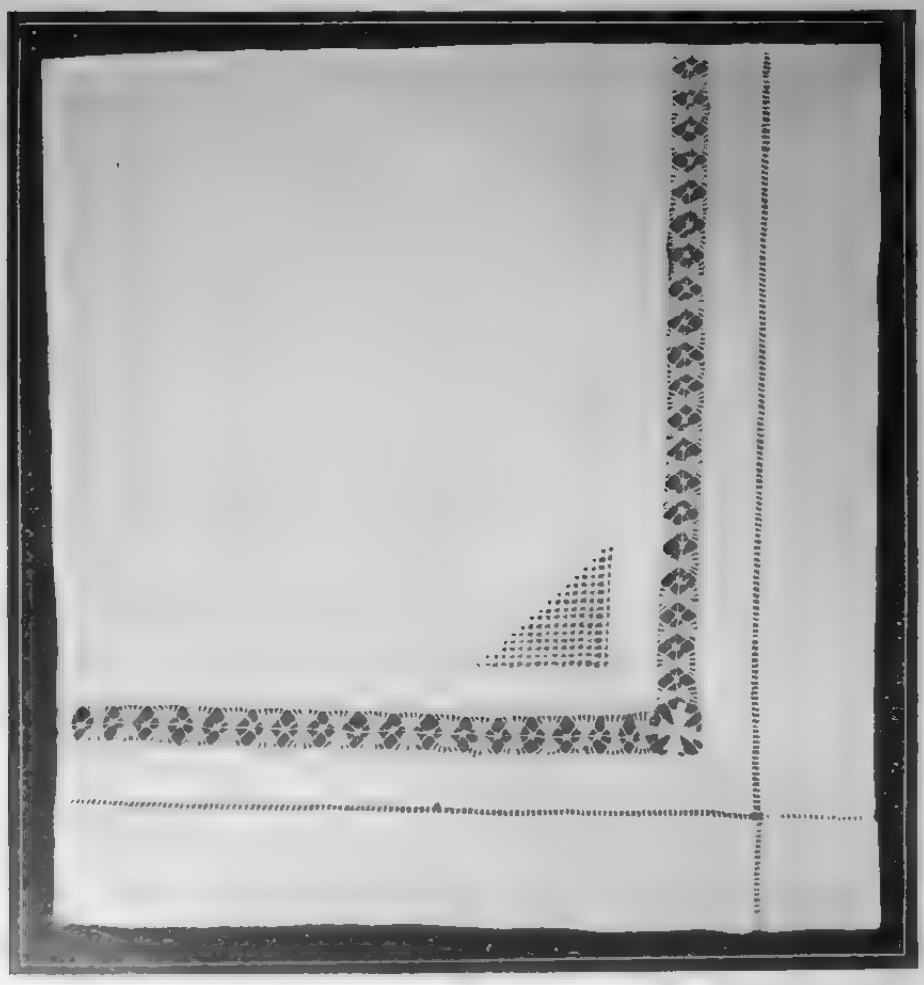
Design 1560. Buttonholed Edge and Drawn Work.

(See page 107 for illustration.)

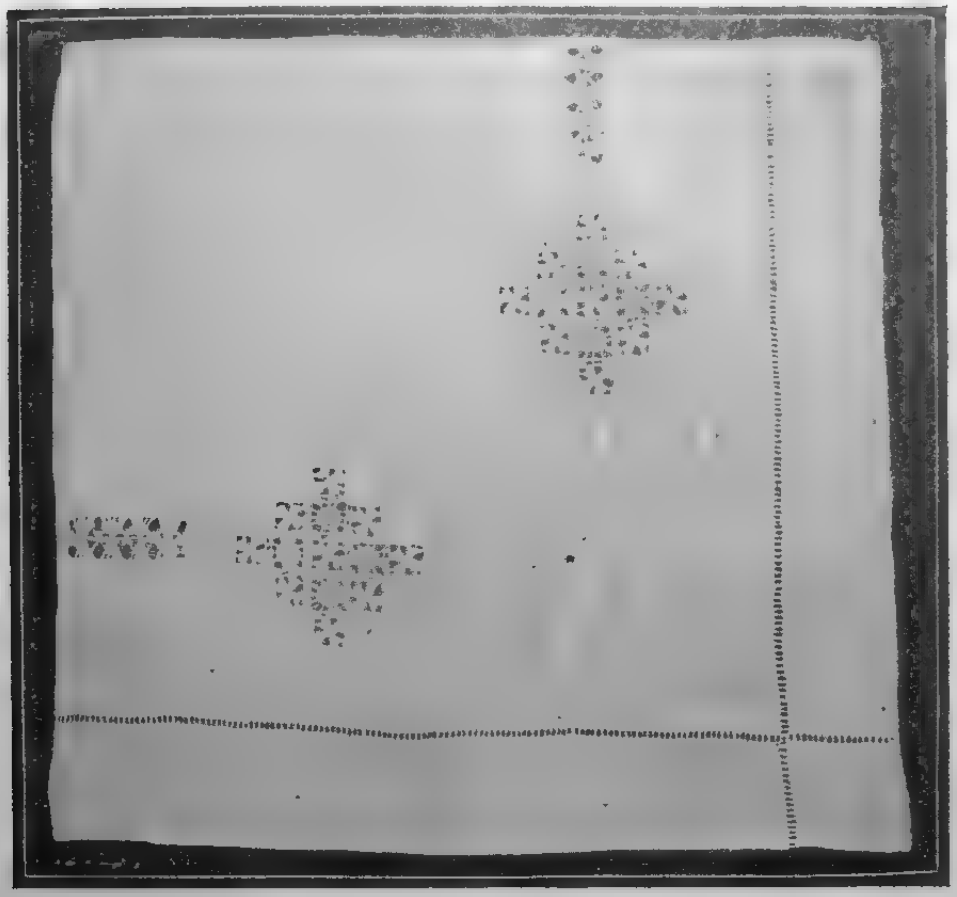
Instead of the hemstitched edge, the scalloped edge of this style is already embroidered in Buttonhole Stitch with white cotton. Linen and workmanship are the best. Furnished in the following sizes: 12 x 12, 24 x 24, 36 x 36 and 18 x 54-inch sizes.

For prices, see Red pages.

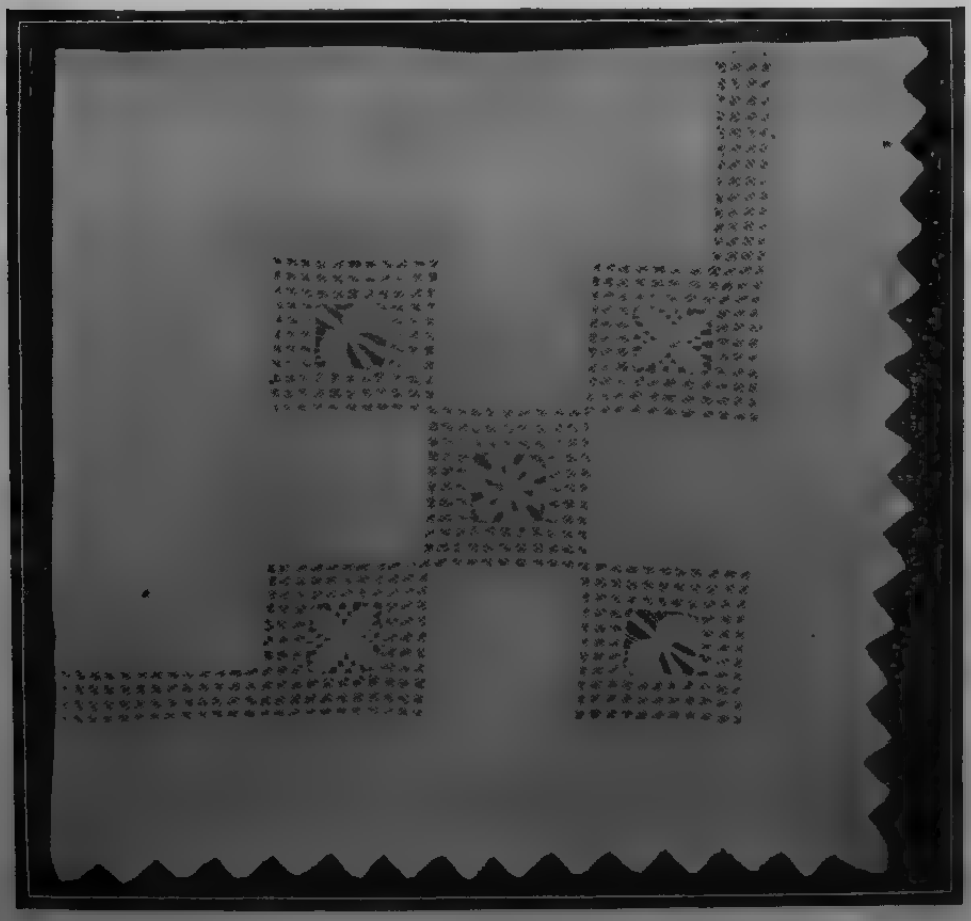
DESIGN 1091. HEMSTITCHED AND DRAWN WORK. (See page 105.)



HEMSTITCHED AND DRAWN WORK. (See page 105.)



DESIGN 382. EMBROIDERED HEMSTITCHED AND DRAWN WORK. (See page 105.)



DESIGN 1560. BUTTONHOLED EDGE AND DRAWN WORK. (See page 105.)

NOVELTIES FOR EMBROIDERY.

A GLANCE at the illustrations of these little novelties will readily suggest a hundred ways in which a needleworker can turn them to advantage. Some will serve a practical purpose and furnish just the needed ornamental touch to a vacant corner or nook at home; others will at once recommend themselves as useful and appropriate holiday, birthday, wedding and friendly gifts for relatives and friends. The cost of these articles stamped and ready for embroidery is very small, and it is surprising how little work with the needle is necessary to make them valuable accessories both for ornament and service.

For prices, see pages printed in Red.

Tinted Desk Set.

The complete set consists of four separate articles which are as follows: Desk pad, calendar, desk spindle and penwiper. As will be seen from the illustrations, all have the same general design and constitute a very pretty set when embroidered and completed with the same silks. Either the entire set or the individual pieces can be ordered. For prices, see Red pages.

L. N. 613B. Desk Pad on Dark Tan Linen. (See illustration.) The bands over either end of the pad are first embroidered and then secured in place. Parts furnished consist of the tinted Dark Tan Linen for the ends, 9 x 15 inches, two rectangular cardboards 12 x 17 inches and one Green blotter 12 x 17 inches. The finished piece measures 12 x 17 inches. Brainerd & Armstrong's Twisted Embroidery Silk is required as follows: 6 skeins 2165; 3 skeins 2753; 1 skein 2021. Select one of the butterflies. Its head, body and extreme edge of all four wings are outlined with shade 2165. All other edges, scroll lines, edges of Blue tinting etc., are outlined with Blue 2753. At the tip of each of the small interior four wings,

Desk Pad L. N. 613 B.

work in Satin Stitch, with 2021; the edges of these smaller interior wings are outlined with Blue 2753. Just outside the head, place two French Knots of 2753 to represent eyes. The edge of the linen that is to be placed towards the center of the pad is turned under in a quarter inch hem and secured by embroidering the band on the front side in Slanting Satin Stitch, with shade 2165. Having finished the embroidery, the embroidered linen is secured at either end of one of the square

cardboards by turning the linen over the edges and securing it with glue at the back, having the green side of the cardboard towards the front. Now take the remaining cardboard and glue it back to back to the covered one, so that the finished pad will show a green front and a green back. The square of green blotting paper is placed in position by sliding the ends under the embroidered ends. For price, see Red pages.

L. N. 613 B. Calendar on Dark Tan Linen. (See illustration.) This is one piece belonging to the Desk Set. Parts furnished consist of one piece tinted Dark Tan Linen 6 x 8½ inches, one cardboard with rounded top, one rounded top back fitted with metal rest, one calendar pad for 1910. Finished calendar measures 3½ x 5½ inches. Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 1 skein each 2165, 2753 and 2021. For doing the embroidery, see directions for working Desk Pad L. N. 613B above. Having finished the embroidery, mount the embroidered piece on the cardboard with rounded top, by turning over the edges of the linen and gluing them to the back. Now take the back with the metal rest and glue it, back to back to the covered cardboard. Glue the calendar pad in position as shown by the illustration. For price, see Red pages.

Desk Calendar L. N. 613B.

L. N. 613 B. Desk Spindle on Dark Tan Linen. (See illustration.) This is one piece belonging to the Desk Set. Parts furnished consist of one piece tinted Dark Tan Linen 7½ x 7½ inches, one round wooden form, 4 inches in diameter, two round cardboards of same size and one needle spindle. Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 1 skein each 2165, 2753, 2021. For doing the embroidery, see directions for working Desk Pad L. N. 613B above. Having finished the embroidery, mount the embroidered piece on the wooden form by turning over the edges of the linen and gluing them to the back. Next glue the round cardboard, back to back to the bottom of the covered form, having the green side of the cardboard uncovered. Now insert the steel needle into a hole at the center of the covered wooden form. For price, see Red pages.

Desk Spindle L. N. 613B.

L. N. 613 B. Pen Wiper on Dark Tan Linen. (See illustration.) This is one piece belonging to the Desk Set. Parts furnished consist of one piece tinted Dark Tan Linen 6 x 6 inches, two round pieces of chamois with pinked edges. Finished piece measures 4¼ inches in diameter. Brainerd & Armstrong's Twisted Embroidery Silk is required as follows: 2 skeins 2165; 1 skein each 2753, 2021. For doing the embroidery, see directions for working Desk Pad L. N. 613B above. The scalloped edge is worked in Buttonhole Stitch with 2165, and the linen is cut away from this edge. Having finished the embroidery, secure the two pieces of chamois in place at the back of the embroidered piece, by piercing two holes rather close together through the center and tieing it in place with a bow of quarter inch Blue satin ribbon to match the Blue in the embroidery. For price, see Red pages.

Pen Wiper L. N. 613B.

Tinted Tie Racks.

The five designs are furnished as illustrated. It is intended that they be used for hanging up neckties, cravats and

other articles. In the case of all of these, when the linen has been embroidered, the rack is finished in the same manner. The embroidered linen is mounted on the wooden form by turning over the edges of the linen and gluing them to the back. Now glue to the back a loop of satin ribbon of from one-half to three-quarters inch width, as shown by the illustration, having a bow at the top of the ribbon. Next take the cardboard and glue in back to back to the covered wooden board. Secure the bracket in place and the rack is finished. For prices, see Red pages.

L. N. 577 B. Yellow Bell Flower on Ecru Batiste. (See illustration.) This is our smallest rack. Parts furnished consist of one piece tinted Ecru Batiste 10 x 11 inches, one oval wooden board 6¼ x 7½ inches, one piece of cardboard of same size, one nickel rod with screws. The finished rack measures 6¼ x 7½ inches. Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 1 skein each 2018, 2454, 2453. Edges of tinted flowers are outlined with 2018. Edges of tinted leaves are outlined with shade 2452 and 2453. Stems are outlined with same shades. The piece is mounted and finished according to the instructions given above. A Brown satin ribbon is used for the loop. For price, see Red pages.

The Rack L. N. 577B.

L. N. 579 A. Small Blue Flower on Tan Linen. (See illustration) This is a rack of medium size. Parts furnished consist of one piece tinted Tan Linen 8½ x 15 inches, one oval wooden board 5½ x 11½ inches, one piece of oval cardboard the same size and one nickel rack with screws. The finished rack measures 5½ x 11½ inches. Brainerd & Armstrong's "Roman" Floss is required as follows: 1 skein each 2751, 2752, 2753 2754, 2641, 2451, 2452, 2453, 2454. Each flower consists of two pointed petals. The flowers are worked in the shades of Blue. Each petal is worked solid in Satin Stitch, taken horizontally and using one shade to a flower. The flowers through the center of the cluster are made darkest and the flowers are made gradually lighter to either side of the cluster.

The Rack L. N. 579A.

At the top of each flower and midway between the two petals, place two short horizontal stitches of shade 2641. The center of each leaf is worked solid with the shades of Blue, using 2751 at the tip, then 2752 and then 2753 at the base. The edges of the leaves outside this center are worked solid in Slanting Satin Stitch with the shades of Green, shading them lighter at the tip and darker towards the base. The very small leaves are worked solid in Satin Stitch, with the shades of Green. Fine stems and scroll lines are outlined with Green 2452. At the broader parts of scroll lines, work is done in Slanting Satin Stitch, with the same shade. The two scroll bands at the bottom of the design are worked solid in Slanting Satin Stitch, with shade 2454. Piece is mounted and finished according

to the instructions given above. Delft Blue ribbon is used for the loop. For price, see Red pages.

L. N. 579 B. Conventional Pink Rose on Tan Linen. (See illustration.) This is a rack of medium size. Parts furnished are the same as for Design L. N. 579A above. The finished rack measures 5½ x 11½ inches. Brainerd & Armstrong's "Roman" Floss is required for the embroidery as follows: 2 skeins each 2361, 2452; 1 skein each 2362, 2451, 2453. The conventional roses are worked with 2361 and 2362. Each petal is worked solid in Slanting Satin Stitch, using one shade to a petal. The larger petals are made with the lighter shade, and the smaller petals with the darker shade. The four round jewels at the center of each rose are worked solid in Satin Stitch, with shade 2362. Edges of leaves are worked in Long and Short Stitch with the shades of Green, shading the leaves

The Rack L. N. 579B.

lighter at the tip and darker towards the base. The fine veins and stems are outlined with shade 2452. The thicker branches are worked in Slanting Satin Stitch, with shade 2453. The piece is mounted and finished according to the instructions given above. Maroon colored ribbon is used for the loop. For price, see Red pages.

L. N. 581A. Red Poppy on Tan Linen. (See illustration.) This is our largest rack. Parts furnished with each consist of one piece tinted Tan Linen 11 x 18 inches, one oval wooden board 7½ x 14½ inches,

The Rack L. N. 581A.

one oval cardboard of same size and one nickel rod and screws. The finished rack measures 7½ x 14½ inches, and is large enough to hold towels if preferred. Brainerd & Armstrong's "Roman" Floss is required for the embroidery as follows: 2 skeins each 2062, 2063, 2452, 2453; 1 skein each 2061, 2061a, 2064, 2065, 2000, 2451. The floral design on this piece is worked the same as the design on Sofa Cushion 296G, for which instructions will be found on page 91 of this book. Stems are worked solid in Slanting Satin Stitch, with shade 2452. The piece is mounted and finished according to the directions preceding. A Red ribbon is used for the loop. For price, see Red pages.

L. N. 581C. Blue Bell Flower on Tan Linen. (See illustration.) This is our largest rack. Parts furnished are the same as for Design L. N. 581A above. Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 1 skein each 2752, 2451, 2452, 2453. Edges of Blue flowers are outlined with 2752. Edges of two

small leaves below each and the scroll stems attached are outlined with 2453. Large central leaf is outlined with 2453; the next adjacent two leaves on either side, with 2452; and the end leaf on either side, with 2451. Fine scroll lines are outlined with 2453. The piece is mounted and finished according to preceding directions. A Delft Blue ribbon is used for the loop. For price, see Red pages.

THE RACK L. N. 581C.

Tinted Towel Racks.

The two designs as illustrated are furnished. One design is in Light Blue and Green, and the other is in Dark Pink and Green. After the linen has been embroidered, it is mounted on the rectangular wooden form by turning over the edges of the linen and gluing them to the back. The cardboard is then glued back to back to the covered wooden form; and then the bracket is screwed in place as shown by the illustration. Two screw eyes are screwed into the top of the rack, at a proper distance, for suspending it. For prices, see Red pages.

L. N. 617A. Light Blue Wallachian on Tan Linen. (See illustration.) Parts furnished with each consist of one piece tinted Tan Linen 7 x 21 inches, one wooden board 5 x 18 inches, one piece of cardboard of the same size, one nickel rod with screws and two screw eyes for hanging. The finished rack measures 5 x 18 inches. Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 3 skeins 2031a; 2 skeins 2181; 1 skein each 2182, 2635. The rings, flower petals and leaves are worked in solid Wallachian. A reference to pages 52 to 54 will show how this stitch work is done. No paper ring forms are necessary. Ring at center of flower is made with 2635. All other rings are made with 2031a. In each leaf spray, the four leaves nearest the flower are made with 2182, and other leaves with 2181. Scroll lines and stems are outlined with 2181. The piece is mounted and finished according to directions above. For price, see Red pages.

L. N. 617B. Pink Conventional on Tan Linen. (See illustration.) Parts furnished are the same as for Design L. N. 617A above. The finished rack measures 5 x 18 inches. Brainerd & Armstrong's Twisted Embroidery Silk is required as follows for the embroidery: 1 skein each 2153, 2451, 2452, 2453, 2000. Edges of Black center are outlined with Black. Edges of flower petals are outlined with 2153.

TOWEL RACK L. N. 617A.

Edges of leaves and forms tinted Green are outlined with shades 2451, 2452 and 2453, using the shades as indicated by the tinting. The piece is mounted and finished according to preceding instructions. For price, see Red pages.

Towel Rack L. N. 617B.

Baby's Tinted Clothes Rack.

Two designs are furnished, as illustrated. If there is a baby in the household, these make very pretty clothes racks for baby's room. They are also suitable for any room and for any use that requires a set of small hooks. The finished rack measures 3 x 22 inches and has nine hooks. Parts furnished with each consist of one piece tinted heavy White Linen 5 x 24 inches, one wooden board 3 x 22 inches, one cardboard 3 x 22 inches and nine brass screw hooks.

Baby's Clothes Rack L. N. 583B.

Having finished the embroidery, mount the embroidered linen on the wooden board by turning over the edges of the linen and gluing them to the back. Now glue to the back the piece of cardboard. At the proper distances, in the positions shown in the illustrations, screw the nine brass hooks. At the top of the rack, about 3½ inches from each end, bore a hole, and through these holes draw a loop of Pink silk ribbon, about ¾ inches in width, for suspending the rack in place. The loop is finished at either end with a bow. For prices, see Red pages.

L. N. 583B. Sunbonnet Babies on Heavy White Linen. (See illustration.) For the embroidery, use 4 skeins of Brainerd & Armstrong's Black Filo 2000. All parts of the tinted and stamped design are finely outlined, using a single thread of the Black Filo in the needle. The rack is made up and finished as described above. For price, see Red pages.

Baby's Clothes Rack L. N. 583C.

L. N. 583C. Boy Babies on Heavy White Linen. (See illustration.) Brainerd & Armstrong's Filo Selle is required as follows: 2 skeins 2000; 1 skein each 2063, 2622. The lines of boys are finely outlined with Black. Small branch of tree is outlined with 2622. Apples on tree and ground are worked solid in Satin

Stitch, with 2063. Ground lines are outlined with 2622. The rack is made up and finished as described above. For price, see Red pages.

Hanging Photo Frames.

All four designs are illustrated. The opening measures 3½ x 5¼ inches and is for a cabinet size photograph. Finished frame measures 10 x 12 inches. Each design is on Tan Colored Linen. Parts consist of one piece tinted or stamped Tan Linen, 12 x 14 inches, and two cardboard mounts. The linen for the front is to be embroidered, mounted on the

Forget-Me-Not Photo Frame Design 14A.

cardboard with the oval opening and secured in place by turning the edges of the linen over the edges of the cardboard and basting with long stitches of Sewing Silk at the back. The second cardboard is then glued, back to back, to the covered cardboard, leaving sufficient space unglued to be able to slip the photograph from the top into position in the frame. A hole is pierced in each of the two upper corners, through which is drawn a loop of silk ribbon, one inch wide, finished with bows of the same as shown in the illustrations. For prices, see Red pages.

Design 14 A. Tinted Forget-Me-Not on Tan Linen. (See illustration.) Brainerd & Armstrong's "Roman" Floss is used as follows: 1 skein each 2030a, 2031, 2031a, 2150a, 2014, 2180a, 2181, 2182. Flowers and stems are worked according to the directions on page 18. Edges of leaves are worked in Long and Short Stitch with the shades of Green and shaded lighter at tip and darker towards base of leaf. Midrib of leaf is outlined. Light Blue satin ribbon is used for the loop. For price, see Red pages.

Design 14B. Tinted Violet on Tan Linen. (See illustration.) Brainerd & Armstrong's "Roman" Floss is used as follows: 2 skeins each 2522, 2522a, 2523; 1 skein each 2521a, 2180, 2181, 2182, 2183, 2636. The flowers are worked solid according to directions for this flower on page 20. The tinted shadow between the

Violet Photo Frame Design 14B.

violets is not worked. Edges of leaves are worked in Long and Short Stitch with the shades of Green, shading lighter at the tip and darker towards the base of the leaf. Stems and veins are outlined with the darker shades. The straight lines about the opening are outlined with shade 2523. Lavendar satin ribbon is used for the loop. For price, see Red pages.

Design 14C. Tinted Red Poppy on Tan Linen. (See illustration.) Brainerd & Armstrong's "Roman" Floss is used as follows: 2 skeins each 2063, 2064, 2624; 1 skein each 2062a, 2065, 2066, 2621, 2622, 2622a, 2623, 2016, 2000. Top edges of petals are worked in a deep Long and Short Stitch, with Red; the lower edge of front petal is outlined. Petals in the background are worked a darker Red than those in the foreground. Where the center shows, the lower part is worked solid in Satin Stitch, taken vertically with shade 2622; the upper part is worked solid in Satin Stitch, taken horizontally with 2621, and from the center of this top, veins are made with Black, like spokes of a wheel. Each radiating stamen consists of a long stitch of Yellow 2016, and, at the end of each, is made a French

Red Poppy Photo Frame Design 14C.

Knot, having 2016 and 2000 in the needle together. The unopened bud is made solid in Kensington Stitch, with Greens, shaded lighter at the top and darker towards the stem. Edges of leaves are worked in Long and Short Stitch with the Greens, shading the leaf lighter at the tip and darker towards the base. Stems and veins are outlined with the darkest Greens. Red satin ribbon is used for the loop. For price, see Red pages.

Design 16. Stamped Wallachian on Tan Linen. (See illustration.) Brainerd & Armstrong's "Roman" Floss is used as follows: 2 skeins each 2450, 2451, 2452, 2453, 2455. Center of flower, petals and leaves are made in solid Wallachian as explained on pages 52 to 54. Center of each daisy is made with shade 2455; three central petals, with 2450; next adjacent petal at either side, with 2451; and next adjacent petal at either side, with 2452. All four daisies are made in this same manner. In each spray of five leaves, leaf at tip is made with 2452; the next two leaves below, with 2453; and the next two leaves below, with 2455.

Wallachian Photo Frame Design 16.

Stems are outlined with 2455. Olive Green satin ribbon is used for the loop. For prices, see Red pages.

Tinted Standing Photo Frames.

The two designs are furnished as illustrated. These differ from the hanging frames already mentioned in that the backs are furnished with a wire rest so that they will stand on a flat surface. The linen for the front is embroidered and then mounted on the cardboard with the oval opening and secured in place by turning the edges of the linen over the edges of the cardboard and gluing them in place. The photograph is inserted in

position and then the second cardboard is glued, back to back, to the covered one. For prices, see Red pages.

L. N. 609 A. Conventional Flower on Tan Linen. (See illustration.) Parts furnished consist of one tinted Tan Linen 10 x 12 inches, one oval cardboard 7 x 9½ inches with opening, one plain cardboard of same size with wire rest attached. The size of the finished frame is 7 x 9½ inches. Size of opening is 2¾ x 3¾ inches. Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 2 skeins 2052; 1 skein each 2360, 2361, 2363, 2053, 2051, 2640. Round center of each flower is worked solid in Satin Stitch, with Green 2052. A circular band is worked around this center in Satin Stitch, with shade 2640. Petals of flowers are worked solid in Satin Stitch, taken lengthwise with the shades of Red, using one shade to a flower. In the row of five flowers, the central flower is made with shade 2363; the next adjacent flower on either side, with 2361; and the next adjacent flower on either side, with shade 2360. The lone flower is made with shade 2363. The edges of leaves and branches are outlined with shades of Green, as indicated by the tinting. The veins and finer stems are outlined with the darker shades of Green. The piece is mounted and finished according to the directions given above. For price, see Red pages.

Photo Frame L. N. 609 A.

L. N. 611B. Conventional Chrysanthemum on Dark Tan Linen. (See illustration.) Parts furnished with each consist of one tinted Dark Tan Linen 11½ x 13½ inches, one square cardboard 8¼ x 10¼ inches with opening, and one cardboard of same size with wire rest attached. Finished frame measures 8¼ x 10¼ inches. Size of opening is 3¼ x 4¾ inches. Brainerd & Armstrong's "Roman" Floss is required for the embroidery as follows: 2 skeins 2452; 1 skein each 2751, 2753, 2755, 2636, 2637, 2638, 2639, 2640, 2641, 2453, 2454. Commence work on one of the large side flowers. Center of the flower, between the center petals, is worked solid, as a series of narrow bands, in Satin Stitch; the top band, with 2751; the next band below, with 2753; and the next band below, with 2755. The flower petals are worked solid in Slanting Satin Stitch, with the shades of Yellow; the two central ones of the flower, with 2636; the next adjacent petal on either side, with 2637; and, in this way, each petal to either side one shade darker Yellow. The corresponding side flower is made in the same manner. The small flower between has its center worked solid in Kensington Stitch, with Yellow 2638; the heart-shaped narrow band around this, is worked solid in Satin Stitch, with Blue 2753. Leaves are

Photo Frame L. N. 611B.

worked solid in Slanting Satin Stitch, with the shades of Green, using one shade to a leaf. The leaves at tip of a spray are made lighter and darker towards the base. The thick branches are worked solid in Slanting Satin Stitch, with the two darker

shades of Green. The piece is mounted and finished according to preceding directions. For price, see Red pages.

Aprons.

The two designs are furnished as illustrated, stamped on White Linen Lawn.

APRON DESIGN 1292G.

The finished apron measures about 16 x 16 inches and sufficient lawn is furnished for finishing the apron. For price, see Red pages.

1292G. Fern Design on White Lawn. (See illustration.) For the embroidery Brainerd & Armstrong's Embroidery Silk is required as follows: "Caspian" Floss, 4 skeins 2031; Twisted Embroidery Silk, 6 skeins 2031. Rings and leaves of the design are worked in solid Wallachian, with the Twisted Embroidery Silk. A reference to pages 52 to 54 will explain exactly how this stitch work is done. The rings are made without the use of paper forms. The stems are outlined. Scalloped edge of apron is worked in Buttonhole Stitch, with the "Caspian" Floss. The pocket and edges of strings are neatly hemmed and sewed in place. For prices, see Red pages.

1293G. Jewel Wreath Design on White Lawn. (See illustration.) For the embroidery, use 6 skeins of Brainerd & Armstiong's "Caspian" Floss, shade 2002. Leaves and round and oval jewels are slightly raised and worked over solid in Slanting Satin Stitch, with the White "Caspian" Floss. Stems and scrolls are outlined. The scalloped edge is worked solid in Buttonhole Stitch with White "Caspian" Floss. The pocket and edges of strings are neatly hemmed and sewed in place. For prices, see Red pages.

APRON DESIGN 1293G.

Work Bags on Tan Linen.

The two designs are furnished as illustrated, stamped on Tan Linen. The stamped linen furnished is round in shape, and before being made up, resembles a round 18-inch centerpiece. About an inch inside the scalloped edge, is a row

of eyelets. These eyelets are pierced and worked in Over and Over Stitch, as described on page 39. A silk ribbon of one inch width is run through the eyelets and, on this as a draw string, the bag is drawn into shape. For prices, see Red pages.

1294G. Wallachian Design on Tan Linen. (See illustration.) For the embroidery, Brainerd & Armstrong's "Roman" Floss is required as follows: 5 skeins 2092; 3 skeins 2091; 2 skeins 2093; 1 skein each 2090, 2090b. All the flower petals, leaves and rings are worked in solid Wallachian. A reference to pages 52 to 54 will explain this stitch work. The rings are made

Work Bag Design 1294G.

without the use of the paper forms. Each flower consists of the central ring and five petals. Central petal is made with 2091; the next adjacent petal on either side, with 2090b; and the next adjacent petal on either side, with 2090. Ring is made with 2091. Stem is outlined with 2091. The topmost leaf on stem is made with 2092, and other two with 2093. The three rings on stem are made with 2091. Eyelets are worked with 2091. Scallops on edge are raised and worked solid in Buttonhole Stitch, with 2092. For price, see Red pages.

1295G. Jewel Design on Tan Linen. (See illustration.) For the embroidery, Brainerd & Armstrong's "Roman" Floss is required as follows: 8 skeins 2445; 3 skeins each 2443, 2444; 1 skein 2446. All round jewels and oval petals are

Work Bag Design 1295G.

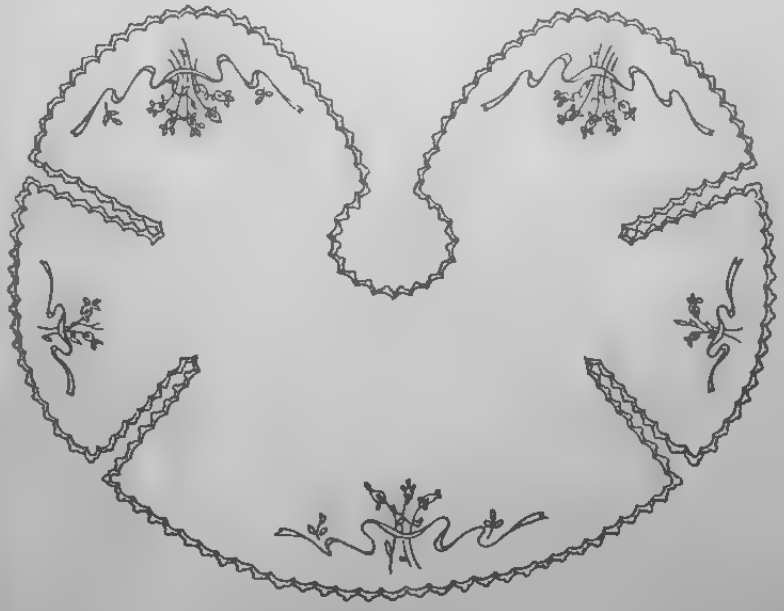
raised and worked over solid, with the shades of Brown 2443 to 2445. Stems are outlined with shade 2446. Eyelets are worked with shade 2445. Scallops on edge are raised and worked over solid in Buttonhole Stitch, with shade 2445. For price, see Red pages.

Baby's Stamped Nightingales.

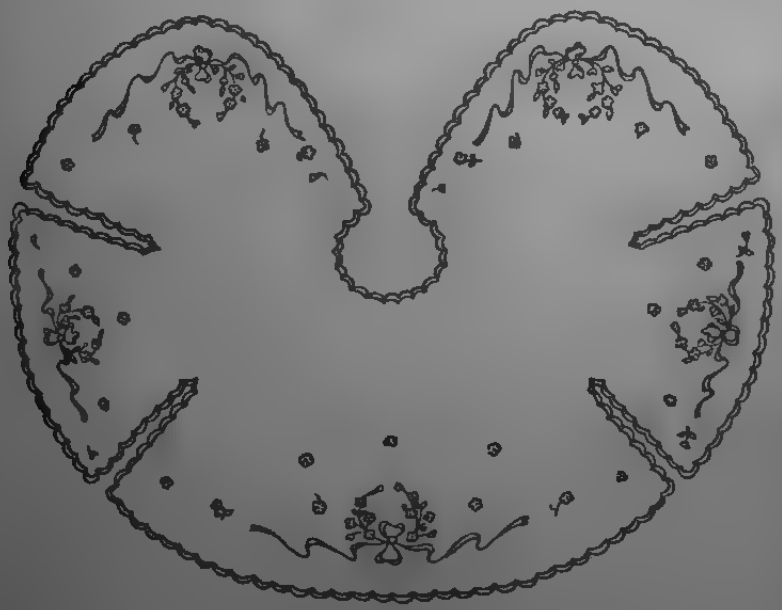
The two designs are furnished as illustrated. They are very dainty and exceedingly pretty when embroidered. The designs are stamped on a good

quality of Cream Flannel and, after the pieces are embroidered, the slits at the edges are closed with bows of ribbon and the garment tied with strings of ribbon at the neck. Parts furnished with each consist of one piece stamped Cream Flannel 20 x 25 inches. For prices, see Red pages.

Design 1290 G. Rose Bud on Cream Flannel. (See illustration.) Brainerd & Armstrong's Wash Silks are suggested for the embroidery as follows: "Asiatic Caspian" Floss, 3 skeins 2473; 2 skeins each 2472, 2622; 1 skein 2621. "Asiatic" Twisted Embroidery Silk, 9 skeins 2472. The little leaf on front of bud and those at tip and base of bud are worked solid in Slanting Satin Stitch with the shades of Green, one shade to a leaf. The remainder of each bud is worked solid in Kensington Stitch, taken vertically with Pink. Small leaves on stem are worked same as those on bud. Stems are outlined with 2622. The ribbon and knot effect is worked in Pink; in Satin Stitch where the line broadens, and in Outline Stitch where it is single. Scallops on edge are worked solid in Buttonhole Stitch, with Twisted Embroidery Silk 2472. The piece is finished with bows of Light Pink ribbon. For price, see Red pages.



Baby's Nightingale Design 1290G.



Baby's Nightingale Design 1291G.

Design 1291G. Forget-Me-Not on Cream Flannel. (See illustration.) Brainerd & Armstrong's Wash Silks are suggested for the embroidery as follows: "Asiatic Caspian" Floss, 3 skeins 2031a; 2 skeins 2031; 1 skein each 2016, 2621, 2622. "Asiatic" Twisted Embroidery Silk, 9 skeins 2031a. Flowers are worked solid in Blue, according to the directions on page 18. The small leaves are worked solid in Satin Stitch, with Green 2621 and 2622. Stems are outlined with 2622. The ribbon and knot effect is worked with the shades of Blue; in Satin Stitch at the wider parts and outlined on the single line. Scallops on edge are worked solid in Buttonhole Stitch, with the Twisted Embroidery Silk

2031a. The piece is finished with bows of Light Blue ribbon. For price, see Red pages.

Tinted Whisk Broom Holders.

The two designs are furnished as illustrated. The article is for holding a whisk broom and, when finished, should be hung in a convenient place for that purpose. In both cases, when the embroidery has been finished, the embroidered piece is mounted on the wooden form by turning over the edges of the linen and gluing them to the back. To this back is then glued a loop of satin ribbon, of five-eighths inch width, in the position shown by the illustration, to be finished with a bow at the top. Then the cardboard is glued, back to back, to the covered wooden board. Screw the nickel bracket in place and the holder is finished. For prices, see Red pages.

L. N. 585 A. Conventional Orange on Tan Linen. (See illustration.) Parts furnished consist of one tinted Tan Linen 12 x 12 inches, one plain board of quarter inch

Whisk Broom Holder L. N. 585A.

thickness, 6 x 6 inches; one cardboard of the same size and one nickel bracket with screws. Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 1 skein each 2020, 2166, 2452, 2453. All of the tinted forms are outlined with the shade of silk as indicated by the tinting. The fine scroll lines are outlined with shade 2166. The piece is mounted and finished according to the directions given above. A Brown ribbon is used for the loop. For prices, see Red pages.

L. N. 585C. Red Conventional Flower on Tan Linen. (See illustration.) The parts furnished are the same as for Design L. N. 585A above. Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 1 skein each 2000, 2136, 2452, 2453. The edges of the tinted forms are outlined with the shade of silk as indicated by the tinting. Center

Whisk Broom Holder L. N. 585C.

of each flower is worked in Satin Stitch with shade 2136. Around this Satin Stitch, a rectangular frame is made in Satin Stitch with Black 2000, as shown by the illustration. The fine scroll lines are outlined with shade 2452. The piece is mounted and finished according to preceding instructions. A Red ribbon is used for the loop. For price, see Red pages.

Men's Tinted Collar Bag.

The one design furnished as illustrated. It is a very attractive and convenient bag for holding stiff collars or for many other purposes. The design is tinted on Brown Linen for embroidery in shades of Orange, Old Blue and Green. The finished bag measures 6½ inches across and is 3 inches deep. Parts furnished consist of sufficient tinted and plain Brown Linen for completing the bag and one piece of circular cardboard for the bottom and 1½ yards of silk cord. For price, see Red pages.

L. N. 587 A. Conventional Orange on Brown Linen. (See illustration.) Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 3 skeins 2754; 2 skeins 2021; 1 skein 2454. The edges of the tinted parts are outlined with the Blue, Orange or Green silk, according to the tinting. Having finished the embroidery, the circular piece of cardboard is covered on both sides with the plain cloth. This is for the bottom of the bag. Now sew the edge of the embroidered piece to the bottom all around, as shown by the illustration, joining the ends in the shape of a bag. The top edge is turned inside to the depth of one and three-quarters inches for a hem and secured by two rows of Outline Stitch of shade 2754. Inside the hem and between these two lines of stitching, a Navy Blue silk cord or ribbon is inserted as a draw string. The bag can be held in shape by cutting a strip of flexible cardboard 2½ x 22 inches and curving it around the sides inside the bag. For price, see Red pages.

Men's Collar Bag L. N. 587A.

Tinted Indian Work Bag.

The only design furnished is illustrated. One attractive feature of this bag is that the bottom is of sweet grass and anything placed in the bag will be given this delightful odor. It makes a very attractive and useful work bag. The design is characteristically Indian in nature and tinted on Tan Linen, to be embroidered in shades of Blue, Green, Orange and Red. The finished bag measures 6½ inches across and is about 4 inches deep. Parts furnished consist of one piece tinted Tan Linen 10½ x 23 inches and one 6-inch circular woven sweet grass bottom and two leather strings 30 inches long. For price, see Red pages.

L. N. 589B. Cross Border on Tan Linen. (See illustration.) Brainerd & Armstrong's embroidery silk is required for the embroidery as follows: 2 skeins 2064; 1 skein each 2020, 2182, 2754. The edges of the tinted parts are outlined with the shade of silk as indicated by the tinting. Having finished the embroidery, the edge of the embroidered piece is sewed all around to the bottom, as shown by the illustration, sewing the ends in the shape of a bag. The top edge is turned inside to a depth of one and a half inches for a hem and secured by two rows of Outline Stitch of shade 2064. Inside the hem and between these two lines of stitching, the straps of leather are inserted as draw strings. The bag can be held in shape by cutting a strip of flexible cardboard 2 x 22 inches and curving it around the sides inside the bag. For price, see Red pages.

Indian Work Bag L. N. 589B.

Tinted Rubber Bag.

The one design is furnished as illustrated. The finished piece is a cylindrically shaped bag, eleven inches in length, for holding a pair of rubbers when traveling. Parts furnished with each consist of one piece tinted Tan Suiting 12½ x 20 inches. For price, see Red pages.

L. N. 619A. Conventional on Tan Suiting. (See illustration.) Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 1 skein each 2021, 2452, 2453. The letters

Rubber Bag L. N. 619A.

and forms tinted in Orange color are outlined with shade 2021. Leaves tinted Green are outlined with shade 2452. Stems and scroll lines are outlined with shade 2453. At each end of the strip of material for the round part of the bag, turn the material under for a three-quarters inch hem, securing the hem in place with a line of Brier Stitch of shade 2453 on the face of the goods. On the hem at one end of the piece, sew on two pearl buttons at a proper distance. In the hem at the other end of the piece, make two buttonholes for these buttons. Cut from the goods two circular pieces of 3½ inches in diameter for the ends. The main strip for the bag is rolled into the shape of a cylinder and a circular piece is fastened in at each end with a row of Brier Stitch of 2453. The bag is completed by securing these circular pieces at either end. For price, see Red pages.

Tinted Shaving Paper Holders.

There are three designs and all are illustrated When embroidered and finished, they are something that will please the men. Parts furnished with each consist of one piece tinted colored linen 8 x 8 inches, one bunch of trimmed circular tissue paper and two brass fasteners. Finished piece measures 6 inches in diameter. To put them together after the embroidery has been completed, make a loop of half inch satin ribbon with a bow at the top. Either end of the loop is placed in position between the embroidered top and the tissue paper, and all is secured and kept in place by using the fasteners in the positions shown by the illustrations. For prices, see Red pages.

L. N. 597A. Conventional Flower on Blue Linen. (See illustration.) Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 2 skeins 2753; 1 skein each 2021, 2453, 2454. Top and side edges of Blue petals are outlined with 2753. Circle at base of petals is outlined with 2021. Small

Shaving Paper Holder L. N. 597A.

round center of flower is worked solid in Satin Stitch with 2753, and then outlined with 2021. Edges of leaves are outlined with 2453. The midrib and stems of leaves and also fine scroll lines are outlined with 2454. Scalloped edge is worked

solid in Buttonhole Stitch, with 2753. The piece is finished according to directions given above. A Blue ribbon is used for the loop. For price, see Red pages.

L. N. 597B. Pink Carnation on Dark Tan. (See illustration.) Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 2 skeins 2360; 1 skein each 2361, 2363, 2452, 2453, 2454. Petals of flower at center of design are outlined with 2363. Round center of this flower is worked solid in Satin Stitch, with 2454. The stems radiating from this center and the calyxes tinted Green to which they are attached are outlined with 2454. In the other flowers, central petal is outlined with 2363; the next adjacent petal on either side, with 2361; and the next adjacent petals on either side, with 2360. The buds tinted Pink are outlined with 2363. The larger leaves are outlined with 2453, and the smaller leaves, with 2452. The scalloped edge is worked solid in Buttonhole Stitch with 2360. The piece is finished according to preceding instructions. A dark Pink ribbon is used for the loop. For price, see Red pages.

SHAVING PAPER HOLDER
L. N. 597B.

L. N. 597C. Conventional Yellow Tulip on Tan Linen. (See illustration.) Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 2 skeins 2016; 1 skein each 2018, 2021, 2452, 2453. The square at the center of the design tinted Orange is outlined with shade 2021, and, outside this, it is outlined again with 2453. Stems of tulips are outlined with 2453, and the edges of flower petals are outlined with 2016. The space inside the petals is strewn with small Seed Stitches, using shade 2018 in each central petal and shade 2021 in the side petals. Edges of larger leaves are outlined with shade 2452 and of small oval leaves, with shade 2453. The scalloped edge is worked solid in Buttonhole Stitch, with shade 2016; and a line of Outline Stitch is worked inside this buttonholing, with shade 2021. The piece is finished according to preceding directions. An Orange ribbon is used for the loop. For price, see Red pages.

SHAVING PAPER HOLDER
L. N. 597C.

Tinted Recipe Book.

One design is furnished as illustrated. The article is to be made up in book form, using the embroidered linen on the covers. Parts furnished with each consist of one tinted Tan Linen 10 x 20 inches, two cardboards 4 x 7½ inches, one dozen durable manilla envelopes fitted with metal eyelets for binding between the covers. The finished book measures 4 x 7½ inches. Having finished the embroidery, the embroidered half of the goods is used to cover the front and back of one of the cardboards for the front cover, and the other half for covering the other cardboard in the same manner for the back cover. A space of three-quarters of an inch is left between the covers for a hinge. Two holes are pierced through the hinge to match the eyelets in the envelopes, which are fastened between the covers by drawing a half-inch Orange colored satin ribbon through holes and eyelets and finishing with bows as shown in the illustration. The envelopes bound in this

cover are convenient for saving recipes that may be clipped from papers and magazines. For price, see Red pages.

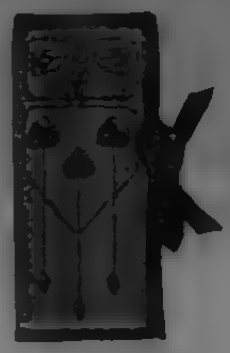
L. N. 595C. Yellow Poppy on Dark Tan Linen. (See illustration.) Brainerd & Armstrong's Twisted Embroidery Silk is required for the embroidery as follows: 1 skein each 2018, 2453, 2454. Oval center of flower is worked solid in Satin Stitch, with shade 2453. Edges of petals tinted Yellow and lettering are outlined with 2018. Leaves, veins and scroll lines are outlined with the shades of Green. The book is mounted and finished as explained above. For price, see Red pages.

Recipe Book L. N. 595C.

Tinted Needle Book.

One design is furnished as illustrated. Parts furnished consist of one piece tinted Tan Linen 8 x 14 inches, two pieces of broadcloth 2½ x 3 inches, one piece plain Tan Linen 3 x 10 inches and two cardboards 2½ x 6½ inches. When opened, the needlebook in the illustration would show inside the front cover, and midway of it, two leaves of broadcloth with pinked edges for needles and a little pocket of the linen 1¼ x 1½ inches to either side; inside the back cover, a slip of the linen 1¾ x 6 inches is sewed on the long way and divided up into five little pockets. These strips for the pockets are sewed on in some fancy stitch like Brier Stitch, with the Brown silk. The cardboards are inserted inside front and back covers for stiffening and the edges are bound all around with half inch Brown satin ribbon. The book is closed with a bow of the same ribbon. For price, see Red pages.

L. N. 599A. Busy Bee on Dark Tan Linen. (See illustration.) Brainerd & Armstrong's Embroidery Silks is required as follows: "Asiatic" Filo Selle, 1 skein 2000; Twisted Embroidery Silk, 1 skein each 2165, 2623. All lines and edges of bee are outlined with Black Filo. Leaves with their pendant stems and their end jewels are outlined with the Green. Scroll lines are outlined with 2165 and a line through the middle of the hinge is also worked in the same stitch and with the same silk. Piece is finished according to directions given above. For price, see Red pages.



Needle Book L. N. 599A.

Tinted Hat Pin Holders.

The two designs are furnished as illustrated. Parts furnished with each consist of one tinted White Batiste 4 x 17½ inches and one cardboard frame or box 1½ x 7 x ½ inches. Having finished the embroidery, the linen is mounted on the outside of the frame by gluing it on the sides and bottom of the box-shaped frame and turning the edges in at the top and gluing them. A satin ribbon of half-inch width is stitched or glued around the sides and bottom and the ends carried inside the top of the box and glued. A hole is pierced in both top sides of the box thus finished, into which is fastened a loop of baby ribbon finished with bows at the sides. For prices, see Red pages.

L. N. 601A. Blue Daisy on White Batiste. (See illustration.) Brainerd & Armstrong's "Caspian" Floss is required for the embroidery as follows: 1 skein each 2018, 2032, 2621, 2622a. Round center of flower is worked solid in Satin Stitch, with shade 2622a. It is then outlined with shade 2018. The edges of petals and veins tinted Blue are outlined with shade 2032. Edges of leaves are outlined with the

shades of Green, the leaves at the tip of the spray with the lighter shades. Stem to daisy is outlined with shade 2622a. Other stems are outlined with shade 2621. The piece is mounted and finished according to above instructions. Light Blue ribbon is used. For price, see Red pages.

HAT PIN HOLDER L. N. 601A.

L. N. 601 B. Pepper Berry on White Linen. (See illustration.) Brainerd & Armstrong's "Roman" Floss is required for the embroidery as follows: 1 skein each 2061, 2062, 2063, 2621, 2622a. Berries are worked solid according to instructions to be found on page 24 of this book. The leaves are outlined with the shades of Green, shading those at the tip of the spray lighter and those towards the base darker. The thicker stems are worked in Slanting Satin Stitch with the darker shade of Green. The piece is mounted and finished according to preceding instructions. Red ribbon is used. For price, see Red pages.

Jewel Bag.

One design is furnished as illustrated. The bag is a useful one in traveling. Inside the bag shown in the illustration is another one made of chamois, which it is possible to take out and replace. The chamois bag is held closed by a single small pearl button, which fastens upon a button hole in the flap, as is the case with the outer linen bag. The idea is to place one's jewels or valuables in the

HAT PIN HOLDER L. N. 601 B.

chamois bag, place that in the linen bag and suspend it around the neck underneath one's clothing. Parts furnished with each consist of one piece of stamped White Linen 6 x 9½ inches, and one piece of chamois 5 x 7½ inches for making the inside bag. For price, see Red pages.

L. N. 615A. Forget-Me-Not on White Linen. (See illustration.) Brainerd & Armstrong's Filo Selle is required for the embroidery as follows: 1 skein each 2031, 2032, 2637, 2622. The floral design is worked solid according to the instructions that may be found on page 18 of this book. Having finished the embroidery, the edges of the linen are turned under all around for a quarter inch hem which is secured in place by a line of Outline Stitch of Blue 2032. The linen is then sewed into the form of a bag, with

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a flap fastened by a loop over a pearl button as shown by the illustration. At the sides is placed a loop of about 34

JEWEL BAG L. N. 615A.

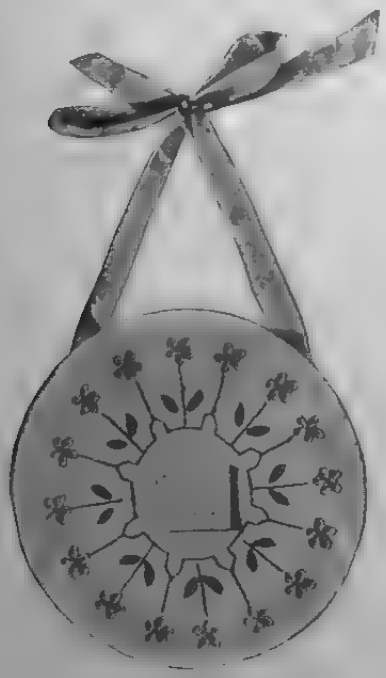
inches of White silk ribbon, half inch width. Bag of chamois is made for the inside as stated above. For price, see Red pages.

Round and Oval Tinted Calendars.

The two designs illustrated are furnished. They are to be embroidered, mounted and hung in place, where a calendar will be convenient for reference. For prices, see Red pages.

L. N. 603B. Forget-Me-Not on Ecru Batiste. (See illustration.) Parts furnished consist of one piece tinted Ecru Batiste 8 x 8 inches, two round cardboards 5¼ inches in diameter and one calendar pad for 1910. The completed calendar measures 5¼ inches in diameter. For the embroidery, one skein each of Brainerd & Armstrong's Filo Selle will be required in shades 2033, 2622 and 2639. Edges of petals tinted Blue are outlined with 2033. A French Knot of 2639 is placed in the center of each flower. Leaves and scroll lines are outlined with 2622. Having finished the embroidery, mount the embroidered piece on one of the cardboards

by turning over the edges of the cloth and gluing them to the back. Now glue to the back a loop of Olive Green satin

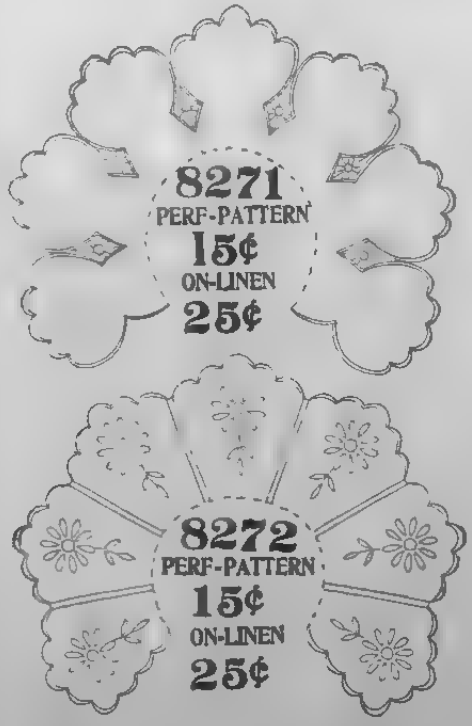


CALENDAR L. N. 603 B.

ribbon, of three-eighths inch width, finishing with a bow at the top. Next take the other round cardboard and glue it, back to back to the covered card. board. Glue the calendar pad in position as shown by the illustration. For price, see Red pages.

L. N. 605 C. Blue Daisy on White Linen. (See illustration.) Parts furnished consist of one piece tinted White Linen 8 x 11 inches, two oval cardboards 5 x 7½ inches, and one calendar pad for 1910. The completed calendar measures 4¾ x 7½ inches. For the embroidery, Brainerd & Armstrong's Filo Selle is required as follows: 1 skein each 2031a, 2471, 2621, 2622, 2623, 2637. Round center of daisy is worked solid in Satin Stitch, with Green 2622. It is then outlined with 2637. Petals tinted Blue are outlined with 2031a. Stems and leaves are outlined with 2622 and 2623. A stem of small flowers is to be found at either side of the design. Each of these small flowers is worked solid in Kensington Stitch, with 2471 at the tip and 2621 at the base. Stem is

DUTCH COLLARS



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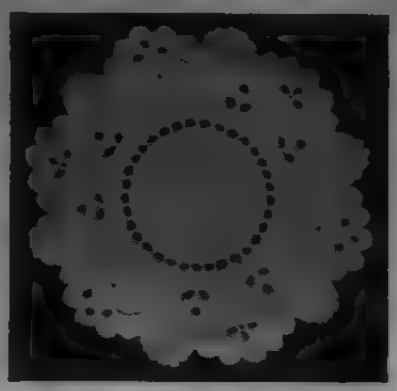

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outlined with 2621. Having finished the embroidery, complete the calendar as described for Calendar L. N. 603B, using Light Blue ribbon for the loop. For price, see Red pages.

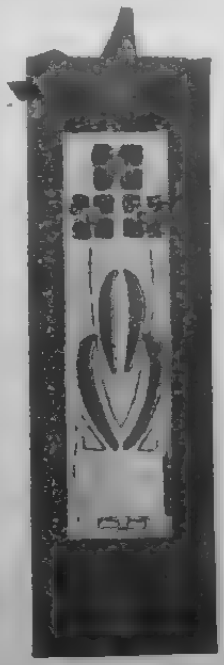
CALENDAR L. N. 605 C.

Rectangular Tinted Calendars.

Two designs are furnished as shown by the illustrations. The embroidered piece is mounted on a smaller rectangular cardboard, which in turn is mounted on a Green cardboard mat. The finished calendar measures 4 x 13 inches and is finished at the top with a loop and bow of half-inch satin ribbon. Parts furnished consist of one piece tinted Batiste 4 x 10½ inches, one cardboard 2¼ x 9 inches, one Green cardboard mat 4 x 13 inches and one calendar pad for 1910. Having finished the embroidery, mount the embroidered piece on the smaller cardboard by turning over the edges of the cloth and gluing them at the back of the cardboard. Now glue this covered piece in

place on the Green mat; glue the calendar pad in place and pierce two holes at the top of the Green mat, through which draw a loop of ribbon, finishing it with a bow at the top of the calendar. For prices, see Red pages.

L. N. 607 A. Conventional Red Flower on Ecru Batiste. (See illustration.) Brainerd & Armstrong's Filo Selle is required as follows: 1 skein each 2063, 2622, 2623. Round center of flower is outlined with 2622. Petals of flower tinted Red are outlined with 2063. Edges of leaves tinted Green and stems and scroll lines outlined with shades 2622 and 2623. Calendar is made up as explained above, using Red ribbon for the loop. For price, see Red pages.



CALENDAR L. N. 607 A.

L. N. 607 C. Pink Daisy on White Batiste. (See illustration.) Brainerd & Armstrong's "Roman" Floss is required as follows: 1 skein each 2472, 2473, 2621, 2622a. Center of daisy is worked solid in Satin Stitch, with 2622a. Petals of top daisy are outlined with 2472. Petals of other two daisies are outlined with 2473. Edges of leaves and also stems and veins are outlined with shades 2621 and 2622a. Calendar is made up as explained above, using Pink ribbon for the loop. For price, see Red pages.

CALENDAR L. N. 607 C.

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For that, *none but Ivory Soap* is good enough.

No other soap is so pure. No other soap is so mild.

This combination—purity and mildness—makes Ivory Soap equally available for bath, toilet and *fine* laundry use.

For those purposes, a pure soap—a soap that cleans but does not injure—is absolutely essential. Ivory Soap is such a soap. *It cleans but it does not injure.*

Ivory Soap - 99 44/100 Per Cent. Pure

Prices for Stamped Goods.

ILLUSTRATIONS IN THIS BOOK.

As manufacturers, we sell only to storekeepers, and therefore cannot supply ladies direct with our specialties. We are, howeve willing and glad to do everything possible to assist ladies in procuring the goods advertised in this book and, to accomplish this, we have arranged with some of the storekeepers in our city to fill orders which ladies may send us, with remittance, when they cannot obtain our goods from their local dealers.

We hope, before sending any orders to us, you will endeavor to get our silks and stamped linens from the storekeeper where you trade, as probably he has our goods in stock. If, however, you are unable to get our goods in your own city, and if your dealer will not order them for you, then you may send the proper amount to us, and we will see that your order is promptly filled the day it is received by one of our city stores.

You will notice that the prices at which the stores in this city sell our goods are no lower than anywhere else. They can, however, fill orders at once, at the following prices, for any goods in this book, as they can procure them without delay from our large stock at the factory.

THE BRAINERD & ARMSTRONG CO.,

100 UNION STREET, NEW LONDON, CONN.

Postage will be prepaid to all points in the United States.

Linens for Centerpieces and Doilies.

These goods consist of plain squares of White Linen of good quality, stamped with the different designs.

1170 Designs A-B. See pages 27 and 32 for illustrations. Designs are: A, Chain Stitch; B, Brier Stitch. Made in 12, 18 and 22-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.

1171 Designs A-B-C-D-E-F. See page 17 for illustrations. Designs are: A, Wild Rose; B, Daisy; C, Forget-Me-Not; D, Maiden Hair Fern; E, Violet; F, Field Poppy. Made in 7, 9, 12, 18 and 22-inch sizes. Price for 7-inch 8c.; 9-inch 10c.; 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.

1172 Designs A-B-C-D. See page 23 for illustrations. Designs are: A, Strawberry; B, Cal. Pepper Berry; C, Cherry; D, Chrysanthemum. Made in 9, 12, 18 and 22-inch sizes. Price for 9-inch 10c.; 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.

1173 Designs A-B-C-D-E. See page 27 for illustrations. Designs are: A, Am. Beauty Rose; B, Bridesmaid Rose; C, Jack Rose; D, Carnation; E, Wild Carrot. Made in 12, 18 and 22-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.

1174 G and 1175 G Designs. See page 23 for illustrations. Designs are: 1174 G, Holly; 1175 G, Chrysanthemum. Made in 9, 12, 18 and 22-inch sizes. Price for 9-inch 10c.; 12-inch 15c.; 18-inch 30c.; 22-inch 40c. each.

Mountmellick Centers, Doilies and Scarf.

The following designs are stamped on good quality White Damask, specially selected because of its adaptability for this style of work.

818 to 820 Designs. See pages 33 and 35 for illustrations. Designs are: 818, Clover and Wheat; 819, Wild Rose; 820, Poppy. Made in 27 and 36-inch sizes. Price for 27-inch $1.15; 36-inch $1.45 each.

821 Design. Center and Doiley. See page 37 for illustration. Design is Grapes. Made in 12, 27 and 36-inch sizes. Price for 12-inch 25c.; 27-inch $1.15; 36-inch $1.45 each.

822 Design. Scarf to match Design 821. See page 37 for illustration. Made 18 x 54-inch size. Price $1.35 each.

Eyelet Centers, Doilies and Sofa Cushions.

These designs are stamped on a good grade of Linen, specially selected because of its adaptability to this style of work.

1152 Designs A-B-C-D-E-F. Centers and Doilies on White Linen. See pages 39, 41, 43 and 45 for illustrations. Designs are: A, Butterfly; B, Pepper Berry; C, Wheat; D, Daisy; E, Dandelion; F, Daisy. Made in 12, 18, 22 and 27-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c.; 27-inch 60c. each.

271 A, 272 A, 273 A Designs. Sofa Cushions stamped on White Linen. See pages 45 and 46 for illustrations. Designs are: 271 A, Daisy; 272 A, Festoon Daisy; 273 A, Empire Daisy. Price 60c. each including front and back.

271 B, 272 B, 273 B Designs. Sofa Cushions stamped on Tan Linen. See pages 45 and 46 for illustrations. Designs are the same as above. Price 60c. each, including front and back.

4151 Designs. Centers and Doilies stamped on White Linen. See page 67 for illustrations. Made in 9, 12, 22, 9 x 16 and 18 x 24-inch sizes. Price for 9-inch 10c.; 12-inch 15c.; 22-inch 40c.; 9 x 16-inch 15c.; 18 x 24-inch 40c. each.

Stiletto with Gauge. For piercing the eyelets. The adjustable gauge regulates the size of the puncture. There is nothing like it for eyelet work. Price 25c. each.

Coronation Braid Centers and Doilies.

These designs are stamped on a good grade of White Linen, specially selected because of its adaptability to this style of work.

1167 Designs A-B-C. See pages 48 and 51 for illustrations. Designs are: A, Butterfly; B, Wild Rose; C, Peacock Feather. Made in 12, 18, 22 and 27-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c.; 27-inch 60c. each.

White Coronation Braid for these pieces furnished in three sizes: Large size No. $^{30}/_{12}$; Medium size No. $^{30}/_{9}$; Small size No. $^{30}/_{9}$. Price 15c. per skein of six yards.

Wallachian Centers, Doilies and Sofa Cushions.

These designs are stamped on a good quality of Linen, which has been carefully selected as specially suited to this style of work.

1162 Designs A-B-C-D-E-F. Centers and Doilies on White Linen. See Colored Plate CXLIV for illustrations. Designs are: A, Wreath Effect; B, Circular Center; C, Drooping Sunburst; D, Cosmos; E, Butterfly; F, Sunburst. Made in 12, 18, 22 and 27-inch sizes. Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c.; 27-inch 60c. each.

8202 Designs A-B-C-D-E-F. Centers and Doilies on Tan Linen. See Colored Plate CXLIV for illustrations. Designs and sizes same as for Designs 1162 A-F above. Price 12-inch 15c.; 18-inch 30c.; 22-inch 40c.; 27-inch 60c. each.

1164 G, 1165 G, 1166 G Designs. Centers and Doilies on White Linen. See pages 59 and 61 for illustrations. Designs are: 1164G, Seven Ring Flower; 1165G, Five Ring

Loop; 1166G, Double Petal. Made in 12, 18, 22 and 27-inch sizes. Price for 12-inch 15c.; 18-inch 30c; 22-inch 40c.; 27-inch 60c. each

8204 G, 8205 G, 8206 G Designs. Centers and Doilies on Tan Linen. See pages 59 and 61 for illustrations. Designs and sizes same as for Designs 1164G to 1166G above Price for 12-inch 15c.; 18-inch 30c.; 22-inch 40c.; 27-inch 60c. each.

1163 A Design. Center and Doilies on White Linen. See page 61 for illustration. Made in 12, 22 and 27-inch sizes. Price for 12-inch 15c.; 22-inch 40c.; 27-inch 60c. each.

908 Design. Center on Dark Tan Linen. See Colored Plate CXLI for illustration Made 27-inch size only. Price 60c. each.

909 Design. Scarf on Dark Tan Linen to match above. See Colored Plate CXLI for illustration. Made 18 x 54-inch size. Price 70c. each.

283 A Design. Sofa Cushion on Dark Tan Linen. See Colored Plate CXLI for illustration. Price 60c. each, including back.

283 Designs B-C. Sofa Cushions on Tan Linen. See Colored Plate CXLVII for illustrations. Designs are: B, Corner Tree; C, Maltese Cross. Price 60c. each, including back.

4152 Designs. Centers and Doilies on White Linen. See page 69 for illustrations. Made 9, 12, 22, 9 x 16 and 18 x 24-inch sizes. Price for 9-inch 10c.; 12-inch 15c.; 22-inch 40c.; 9 x 16-inch 15c.; 18 x 24-inch 40c. each.

4153 Designs. Runner and Doilies on White Linen. See pages 68 and 70 for illustrations. Made 12-inch and 22 x 50-inch sizes. Price for 12-inch 15c.; 22 x 50-inch 80c. each.

Washable Rings Use of these is explained on page 53. Furnished in four sizes. Smallest, No. 3360, $\frac{7}{16}$-inch diameter; next larger, No 552, $\frac{9}{16}$-inch diameter; next larger, No. 393, $\frac{11}{16}$-inch diameter; large, No. 3014, $\frac{13}{16}$-inch diameter. Price 5c. per dozen.

Bureau Sets on White Linen.

These designs are stamped on a good grade of White Linen, specially selected for the work.

1176 Designs A-B. See page 65 for illustrations. Designs are: 1176A, Scarf 22 x 47 inches; 1176 B, Pin Cushion 16 x 18 inches. Price for 1176A 75c.; 1176B 25c. each.

1177 Designs A-B. See page 65 for illustrations. Designs are: 1177A, Scarf 22 x 47 inches; 1177B, Pin Cushion 16 x 18 inches. Price for 1177A 75c.; 1177B 25c. each.

Stamped Table Sets on White Linen.

These are stamped on a good grade of White Linen and are especially good for making up into sets.

4151 Designs. Eyelet Centers and Doilies on White Linen. See page 67 for illustrations. Made in 9, 12, 22, 9 x 16 and 18 x 24-inch sizes. Prices for 9-inch 10c.; 12-inch 15c.; 22-inch 40c.; 9 x 16-inch 15c.; 18 x 24-inch 40c. each.

4152 Designs. Wallachian Centers and Doilies on White Linen. See page 69 for illustrations. Made 9, 12, 22, 9 x 16 and 18 x 24-inch sizes. Price for 9-inch 10c.; 12-inch 15c.; 22-inch 40c.; 9 x 16-inch 15c.; 18 x 24-inch 40c. each.

4153 Designs. Wallachian Runner and Doilies on White Linen. See pages 68 and 70 for illustrations. Made in 12-inch and 22 x 50-inch sizes. Price 12-inch 15c.; 22 x 50-inch 80c. each.

Tinted Centers, Doilies and Scarf on Tan Linen.

These goods are beautifully tinted on a good quality of Tan Linen.

900 Designs A-B. See Colored Plate CXLV and page 76 for illustrations. Designs are: A, Butterfly; B, Wild Rose. Made in 12 and 27-inch sizes. Price for 12-inch 20c.; 27-inch 65c. each.

904 to 907 Designs. See pages 79 and 81 for illustrations. Designs are: 904, Cal. Pepper Berry; 905, Jack Rose; 906, Chrysanthemum; 907, Sweet Pea. Made 27-inch size only. Price 65c. each.

910 Design. See page 83 for illustration. Made 27-inch size only. Price 65c. each.

915 Design. Scarf to match above. See page 83 for illustration. Made 18 x 54-inch size. Price 70c. each.

Tinted Centers and Doilies on Dark Tan Linen.

These are beautifully tinted on a good quality of Tan Linen somewhat darker in shade than the above goods.

901 Design. See page 71 for illustration. Design is Conventional Red Poppy. Made in 12 and 27-inch size. Price for 12-inch 20c.; 27-inch 65c. each.

902 and 903 Designs. See page 76 and Colored Plate CXLV for illustrations. Designs are: 902, Stencil Red Rose; 903, Conventional Apple. Made 27-inch size only. Price 65c. each.

912 G Design. Oval Centerpiece. See Colored Plate CXLVI for illustration. Made 24 x 36-inch size. Price 70c. each.

Stamped Centers, Doilies and Library Scarfs on Dark Tan Linen.

These are not tinted but are stamped in outline on the same Dark Tan Linen as the above goods.

911 Designs A-B-C. Library Scarfs. See Colored Plate CXLVI for illustrations. Designs are: A, Butterfly; B, Disc; C, Stencil Rose. Made 25 x 72-inch size. Price 90c. each.

913 Design. Center and Doilies. See Colored Plate CXLV for illustration. Design is Conventional White Rose. Made in 12 and 27-inch sizes. Price for 12-inch 15c.; 27-inch, 55c. each.

914 Design. Center and Doilies. See Colored Plate CXLV for illustration. Design is Conventional Pink Rose. Made 27-inch size only. Price 55c. each.

Hemstitched and Drawn Work White Linen Centers, Doilies and Scarfs.

For definite information regarding these beautiful goods, read carefully page 105 and note the illustrations on pages 106 and 107.

1091 Design. Hemstitched and Drawn Work. Furnished only in following sizes and at following prices: Price 9 x 9-inch 35c.; 12 x 12-inch 50c.; 24 x 24-inch $1.65; 36 x 36-inch $3.00; 18 x 27-inch $1.50; 18 x 36-inch $2.00; 18 x 54-inch $2.85 each.

9481 Design. Hemstitched and Drawn Work. Furnished only in following sizes and at following prices. Price 9 x 9-inch 20c; 12 x 12-inch 25c; 30 x 30-inch $1.15; 36 x 36-inch $1.60; 45 x 45-inch $2.20; 18 x 27-inch 80c.; 18 x 54-inch $1.35; 18 x 72-inch $1.75 each.

382 Design. Drawn Work and Embroidery. Furnished only in following sizes and at following prices: Price, 12 x 12-inch 55c.; 24 x 24-inch $1.50; 36 x 36-inch $2.75; 18 x 45-inch $2.00; 18 x 54-inch $2.30 each.

1560 Design. Buttonholed Edge and Drawn Work. Furnished only in following sizes and at following prices: Price, 12 x 12-inch 45c.; 24 x 24-inch $1.30; 36 x 36-inch $2.50; 18 x 54-inch $2.25 each.

Novelties for Embroidery.

These articles are fully described in the body of this book. A reference to the pages mentioned below at each article will fully explain exactly on what material the articles are stamped or tinted and what parts are furnished with each.

14 Designs A-B C. Tinted Photo Frames. See pages 114 and 115 for illustrations and descriptions. Designs are: A, Forget-Me-Not, B, Violet, C, Red Poppy. Price 45c. each.

16 Design. Stamped Photo Frame. See page 115 for illustration and description. Price 40c. each.

L. N. 577B. Small Tinted Tie Rack. See page 110 for illustration and description. Price 40c. each.

L. N. 579. Designs A and B. Medium Tinted Tie Racks. See pages 110 and 111 for illustrations and descriptions. Designs are: A, Small Blue Flower; B, Conventional Pink Rose. Price 60c. each.

L. N. 581. Designs A and C. Large Tinted Tie Racks. See pages 111 and 112 for illustrations and descriptions. Designs are: A, Red Poppy; C, Blue Bell Flower. Price 85c. each.

L. N. 583. Designs B and C. Baby's Tinted Clothes Racks. See page 113 for illustrations and descriptions. Designs are: B, Sunbonnet Girls; C, Boy Babies. Price 70c. each.

L. N. 585. Designs A and C. Tinted Whisk Broom Holders. See page 120 for illustrations and descriptions. Designs are: A, Conv. Orange; B, Conv. Red Flower. Price 50c. each.

L. N. 587A. Men's Tinted Collar Bag. See page 121 for illustration and description Price 60c. each.

L. N. 589B. Indian Tinted Work Bag. See page 121 for illustration and description Price 60c. each.

L. N. 595C. Tinted Recipe Book. See pages 123 and 124 for illustration and description. Price 70c. each.

L. N. 597. Designs A-B-C. Tinted Shaving Pads. See pages 122 and 123 for illustrations and descriptions. Designs are: A, Conventional Blue; B, Pink Carnation; C, Yellow Tulip. Price 25c. each.

L. N. 599A. Tinted Needle Book. See page 124 for illustration aud description. Price 30c. each.

L. N. 601. Designs A-B. Tinted Hat Pin Holders See pages 124 and 125 for illustrations and descriptions. Designs are: A, Blue Daisy; B, Pepper Berry. Price 20c. each.

L. N. 603B. Tinted Round Calendar. See pages 126 and 127 for illustration and description. Price 20c. each.

L. N. 605C. Tinted Oval Calendar. See pages 127 and 128 for illustration and description. Price 25c. each.

L. N. 607. Designs A and C. Tinted Oblong Calendars. See pages 128 and 129 for illustrations and descriptions. Designs are: A, Conv. Red Flower; C, Pink Daisy. Price 20c. each.

L. N. 609A. Tinted Oval Photo Frame. See page 116 for illustration and description. Price 45c. each.

L. N. 611B. Tinted Square Photo Frame. See page 116 for illustration and description. Price 45c. each.

L. N. 613B. Tinted Desk Set. See pages 108 and 109 for illustrations and descriptions. Price $1.40 for entire set complete. Price for single pieces: Desk pad, 65c.; Calendar, 25c.; Spindle, 35c.; Pen Wiper, 25c. each.

L. N. 615A. Tinted Jewel Bag. See pages 125 and 126 for illustration and description. Price 25c. each.

L. N. 617. Designs A-B. Tinted Towel Racks. See pages 112 and 113 for illustrations and descriptions. Designs are: A, Blue Wailachian; B, Pink Conventional. Price $1.20 each.

L. N. 619A. Tinted Rubber Bag. See page 122 for illustration and description. Price 20c. each.

1290G and 1291G Designs. Stamped Cream White Flannel Nightingales See page 119 for illustrations and descriptions. Designs are: 1290G, Rosebud; 1291G, Forget-Me-Not. Price, 60c. each.

1292G and 1293G Designs. Stamped White Linen Aprons. See page 117 for illustrations and descriptions. Designs are: 1292G, Maiden Hair Fern; 1293G, Jewel. Price 25c. each.

1294G and 1295G Designs. Stamped Tan Linen Bags. See page 118 for illustrations and descriptions. Designs are: 1294G, Wallachian; 1195G, Jewel. Price 40c. each.

Burnt Leather Skein Booklets. Designs A-B. See page 130 for illustrations and descriptions. Designs are: A, Poinsetta on Red; B, Dogwood on Brown. Price 60c. each.

"B. & A." Stamping Preparation Outfit.

Outfit including stamping brick (either Blue or White) and pouncet 25c.; stamping brick) either Blue or White) without pouncet 15c. each.

Ruffles and Cords for Finishing Edges of Sofa Cushions.

We do not send out samples of these goods. They are to be used for finishing the edges of sofa cushions. If upon receipt they do not prove satisfactory, goods may be returned in perfect condition and your money will be refunded.

No. 300 Corded Silk Ruffles. See Colored Plate CXLVIII for illustration. Full description given on page 87. Measure 3½ inches wide and 5 yards long. Furnished in Light Blue, Yellow, Purple, Green, Brown, Red and Pink. Price $1.25 each.

No. 304. White or Tan Linen Ruffle. See page 46 for illustration. A plain ruffle, hemmed and stitched on one side, measuring 4 inches wide and 4 yards long. Price 80c. each.

No. 729. Silk Covered Pillow Cord. See page 88 for description and assortment of colors. Price 60c. each.

White and Tan Lace for Edges.

No. 2 Fancy Lace. See page 43 for illustration. This lace can be furnished either White or Tan. Measures 3 inches wide. In ordering, state color desired. Price 25c. per yard.

White Coronation Braid.

Furnished in three sizes: Large size No. 30/12; medium size No. 30/10; Small size No. 30/9. Price 15c. per skein of six yards.

Plain Piece White Linen.

We have three grades of Linen: No. 90 is the lightest weight; No. 91 is heavier; No. 92 is as heavy as 91 and a very fine quality.

No. 90 grade, per yard,	36-in....75c.	40-inch....85c.	45-in....95c.
" 91 " " " "	....70c.	" ....80c.	" ...90c.
" 92 " " " "	...$1.00	" ...$1.10	" $1.20

Plain Piece Tan Linen.

Tan Linen (sometimes called Bulgarian . Furnished 54-inch width only. Price $1.25 per yard.

Dark Tan Linen. This is a darker color than the goods above. Furnished 36-inch width only. Price 55c. per yard.

"Champion" White Embroidery Cotton.

This well known "Champion" brand is the best for all kinds of white needle work where a cotton thread is desired. For raising and padding embroidery, size B is recommended.

Furnished in White only in sizes A, B, C, D, E and F, from coarsest to finest sizes in the order named. Put up 12 skeins of a size in a bunch, 3 bunches in a box. Price 3c. per skein, 30c. per doz. skeins, 85c. per box.

Sofa Cushions.

The following table will give prices for our designs of Sofa Cushions.

Page of Illustration.	Designs.	Color and Material of Front Square.	Size Including Back. Inches.	Price each, including Front and Back
Page 45	271A Daisy Eyelet	Stamped White Linen	22 x 44	$60c.
Page 45	271B Daisy Eyelet	Stamped Tan Linen	22 x 44	60c.
Page 46	272A Festoon Daisy Eyelet	Stamped White Linen	22 x 44	60c.
Page 46	272B Festoon Daisy Eyelet	Stamped Tan Linen	22 x 44	60c.
Page 46	273A Empire Daisy Eyelet	Stamped White Linen	22 x 44	60c.
Page 46	273B Empire Daisy Eyelet	Stamped Tan Linen	22 x 44	60c.
Plate CXLVIII	274 Stencil White Rose	Tinted Dark Tan Linen	22 x 44	60c.
Plate CXLVIII	275 Stencil Red Rose	Tinted Dark Tan Linen	22 x 44	60c.
Plate CXLVIII	276 Stencil Grape	Tinted Dark Tan Linen	22 x 44	60c.
Plate CXLVIII	277 Conv. Blue Rose	Tinted Dark Tan Linen	22 x 44	60c.
Page 95	278 Pine Cone	Tinted Dark Tan Linen	22 x 44	60c.
Plate CXLVIII	279 Conv. Pomegranate	Tinted Dark Tan Linen	22 x 44	60c.
Plate CXLVII	280 Conventional	Tinted Dark Tan Linen	22 x 44	60c.
Plate CXLVIII	281 Stencil Birds	Tinted Blue Art Cloth	22 x 44	60c.
Page 95	282 Friendship	Tinted Blue Art Cloth	22 x 44	60c.
Plate CXLI	283A Wallachian Clover	Stamped Dark Tan Linen	22 x 44	60c.
Plate CXLVII	283B Wallachian Tree	Stamped Tan Linen	22 x 44	60c.
Plate CXLVII	283C Wallachian Cross	Stamped Tan Linen	22 x 44	60c.
Page 103	284 Pink Chrysanthemum	Tinted Tan Linen	22 x 44	60c.
Plate CXLVII	285 Spring Flowers	Tinted Tan Linen	22 x 44	60c
Page 95	286 Autumn Girl	Tinted Tan Linen	22 x 44	60c.
Page 95	287 Jinrikisha	Tinted Tan Linen	22 x 44	60c.
Page 95	288 Pipes and Cards	Tinted Tan Linen	22 x 44	60c.
Page 95	289 "Handsome Dan"	Tinted Tan Linen	22 x 44	60c.
Plate CXLVII	290 Conv. Rose	Tinted Tan Linen	22 x 44	60c.
Page 94	291G Wild Rose and Fern	Tinted Tan Linen	22 x 44	60c.
Page 103	292G Holly	Tinted Tan Linen	22 x 44	60c.
Page 94	293G Autumn Leaves	Tinted Tan Linen	22 x 44	60c.
Page 94	294G Jack Rose	Tinted Tan Linen	22 x 44	60c.
Page 94	295G Egyptian	Tinted Dark Tan Linen	22 x 44	60c.
Plate CXLVII	296G Red Poppy	Tinted Tan Linen	22 x 44	60c.
Page 94	297G White Daisy	Tinted Cream Moreen	22 x 44	60c.
Page 94	298G Violets	Tinted Cream Moreen	22 x 44	60c.
Page 102	299 Stencil Pendulum	Stamped Dark Tan Linen	22 x 44	60c.

"Asiatic Dye" Wash Silks.

REGULAR GOODS OR PUT UP IN THE NEW PATENT HOLDERS.

Wash Silk, "Asiatic" Filo Selle (or Filo)	$ .05 per skein	$ .50 per dozen
" **"Asiatic Roman" Floss**	.05 per "	.50 per "
" **"Asiatic Caspian" Floss**	.05 per "	.50 per "
" **"Asiatic Art Rope" Silk**	.05 per "	.50 per "
" **"Asiatic" Twisted Embroidery**	.05 per "	.50 per "
" **"Asiatic" Rope Silk**	.05 per "	.50 per "
" **"Asiatic Honiton" Lace Silk**	.05 per "	.50 per "
" **"Asiatic" Outline Silk**	.04 per "	.45 per "
" **"Asiatic" Hardanger Silk**	.05 per "	.50 per "
" **"Asiatic" Mountmellick Silk** (not furnished in Holders)	.05 per "	.50 per "
Sample Card of Embroidery Silks	.20 per copy.	
Japanese Gold Thread	.15 per skein.	
Ecclesiastical Gold Cord	.05 per spool.	
Washable Paper Rings (large, small or medium)	.05 per dozen.	
Duchess Embroidery Hoops		
Round in 4, 5, 6, 7 or 8-inch size	.15 per pair.	
Oval in 3 x 6, 4½ x 9 or 6 x 12-inch size	.15 per "	
Stiletto with Gauge	.25 each	
Embroidery Needles—25 needles in a paper	.06 per paper.	
Case 757 Assorted Needles	.10 per case.	
Roman Needle Packet, containing 1 doz. long eyed needles for Roman, Rope and heavy silks	.10 per packet.	
Children's Embroidery Assortment	.40 each	
No. 1 Vienna Chenille	.25 per dozen skeins	
"B & A" Arrasene	.20 per " "	
"Victoria" Purse Twist (or E. E. Silk 100 yds.)	.40 per spool	$4.50 per dozen
"B. & A." Purse Twist (150 yds.)	.60 per "	6.75 per "
"B. & A." Crochet Silk (⅛ ounce spools)	.45 per "	5.00 per "
"Victoria" Knitting Silk (½ ounce spools)	.45 per "	5.00 per "
"Hamburg" Knitting Silk (½ ounce spools)	.30 per "	3.50 per "
"Star" Crochet Silk (90-yard spools)	.25 per "	2.75 per "
"Soft" Darning Silk (new, 25 yards per spool)	.05 per "	.50 per "
Best 100-yard Spool Sewing Silk	.10 per "	1.00 per "
Best 50-yard " " "	.05 per "	.50 per "
Housekeeper's Handy Box	.40 each	

Read the Following Carefully Before Ordering.

We can furnish the designs stamped in no other way nor in any other sizes than as described above and in the other pages of this book. We cannot accept orders for stamping *special* designs, nor for stamping the designs in this book in other ways nor on other materials than as described. We cannot furnish perforated patterns or paper patterns of any of the designs shown in this book.

Remittances should be sent by Postal Money Order or Express Money Order. If the amount involved is less than 50c., new 2-cent postage stamps in good condition will be accepted. Remittances from foreign countries should be made by International Money Order.

We hope, before sending any order to us, you will endeavor to get our silks and stamped linens from the storekeeper where you trade, as probably he has our goods in stock. If, however, you have difficulty in getting our goods, and if your dealer will not order them for you, then you may send the proper amount to us, and we will see that your order is promptly filled, by one of our city stores.

The Brainerd & Armstrong Co.

100 UNION ST., NEW LONDON, CONN

Hundreds of Dollars in Valuable Prizes

GIVEN TO EMBROIDERERS

Who Save the Empty HOLDERS from Brainerd & Armstrong's Wash Embroidery Silks.

1. *$300.00 IN CASH PRIZES.* } *FOR EMPTY HOLDERS.*

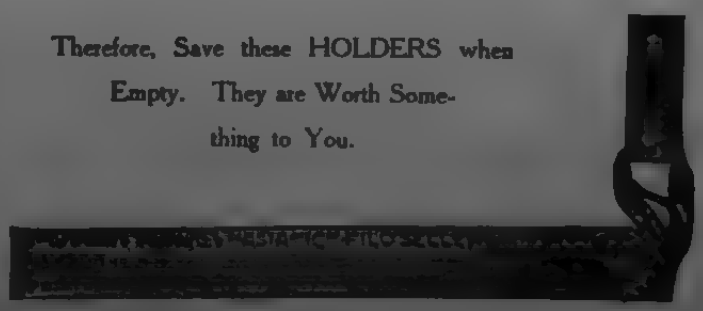
2. *Designs of Centerpieces, Doilies, Sofa Cushions, Etc., illustrated in this Book.* } *FOR EMPTY HOLDERS.*

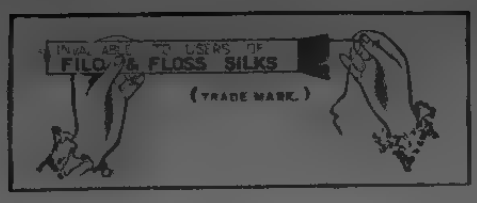
3. *Waste Embroidery Silk and Plain Embroidery Silk.* } *FOR EMPTY HOLDERS.*

4. *Sample Card and Fancy Work Books.* } *FOR EMPTY HOLDERS.*

☞ SEE FOLLOWING PAGES FOR FULL INFORMATION AND PARTICULARS.

Therefore, Save these HOLDERS when Empty. They are Worth Something to You.





$300.00 IN CASH PRIZES FOR EMBROIDERERS

Who Save the Empty HOLDERS from Brainerd & Armstrong's WASH EMBROIDERY SILKS.

We shall give the following Cash Prizes on July 1st, 1910, to those who, up to June 1st, 1910, have returned us the

LARGEST NUMBER OF WASH SILK HOLDERS.

HOLDERS from any of our "Asiatic Dye" silks count the same; that is, it makes no difference whether the HOLDER is from our "Asiatic" Etching Silk, "Asiatic" Filo, or any other of our Wash Silks.

HOLDERS that are sent for these Cash Prizes can also be used for the Prizes mentioned on the following pages of this book. But you must specify definitely which of those Prizes you wish, and they must be ordered when you send the HOLDERS, and not long after the HOLDERS have been returned to us. We will also credit you the same HOLDERS to count for these Cash Prizes. All these Cash Prizes will be given to those who return to us the largest number of HOLDERS previous to June 1st, 1910, that is, up to and including May 31st, 1910.

They may be sent in any time after July 1st, 1909. All must be received previous to June 1st, 1910, and ALL MUST BE ADDRESSED TO THE BRAINERD & ARMSTRONG CO., 100 UNION ST., NEW LONDON, CONN.

To the person returning us the largest number,	First Prize, $25,	$25.00
To the person returning next largest number,	Second Prize, $15,	15.00
To the 5 persons returning us the next largest numbers,	$10 each,	50.00
To the 10 " " " " " "	$ 5 "	50.00
To the 20 " " " " " "	$ 2 "	40.00
To the 120 " " " " " "	$ 1 "	120.00
157 Prizes in all, amounting to		**$300.00**

In case of a tie for any Cash Prize, the value thereof will be equally divided between the persons tying.

HOW TO SAVE AND SEND THE HOLDERS.

Cash Prizes and the Prizes offered on following pages are Offered for Empty Holders, not for Tags.

After using the silk from the paper HOLDERS, save the empty HOLDERS and mail them to us. We will send you the Prizes mentioned on the two following pages that you may send the proper enclosures for and place HOLDERS to your credit for the Cash Prizes. In order that the package may not be unnecessarily bulky and to save you postage, you may cut off that end of each HOLDER showing a picture of the HOLDER on the face and two spools of Sewing Silk on the reverse side, and we will accept *this* part of a HOLDER as equivalent to a whole HOLDER. Be sure and cut off this part so that the picture of the HOLDER will show on the front and the two spools on the back. In other words, we will redeem (1) whole HOLDERS; (2) or to save postage, the particular part described—nothing else.

If you have friends who embroider, get them to save their old HOLDERS for you, unless they also are going to try for the Prizes.

As there are *157 Cash Prizes*, you stand a good chance of winning one of them. If you save only a few HOLDERS, it may pay to send them in, for only a few may try, in which case your chance for a Prize will be increased.

Anyway, even though you save only a few HOLDERS, they are valuable to exchange for Stamped Designs and other Prizes.

THESE LIBERAL OFFERS HOLD GOOD ONLY TO JUNE 1st, 1910.

READ THE FOLLOWING PAGES CAREFULLY AND PRESERVE THIS OFFER.

SAVE YOUR EMPTY HOLDERS. THEY ARE WORTH SOMETHING TO YOU.

THE BRAINERD & ARMSTRONG COMPANY,

100 UNION ST., NEW LONDON, CONN.

Centerpieces, Doilies and Stamped Goods for Empty Holders.

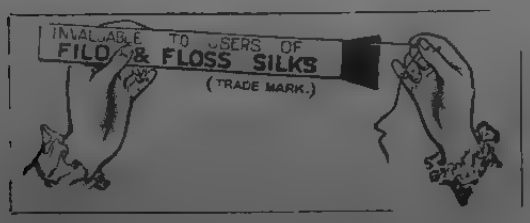
The empty HOLDERS that you save are valuable to exchange for our Stamped Designs as offered below, and for the other Prizes offered on the following page. These same HOLDERS that are exchanged for any of the Prizes offered on this page and the following page will also be counted to your credit in the contest for the Cash Prizes. (See preceding page.) In sending for the Prizes on this page, you must specify definitely what you wish, and send the correct number of HOLDERS and remittance. These Prizes must be ordered when you return the HOLDERS, and not long afterward.

Our Offer of Stamped Goods for Empty Holders.

In exchange for empty Holders, we will send the Designs shown in this Embroidery Book on the following basis: The number of HOLDERS sent for any design must be the same as the number of cents at which the piece is quoted in the Red pages of this Book, and the HOLDERS must be accompanied with a remittance to the amount of half the price of the piece. For example, a Stamped Piece for which the price is quoted at 50c. will be sent in exchange for 50 empty HOLDERS and 25c. remittance. In the case of Centerpieces and Doilies, with stamped edges on White Linen, they will therefore be sent as follows:

7-inch size for 8 Holders and 4 cents.
9-inch size for 10 Holders and 5 cents.
12-inch size for 15 Holders and 8 cents.
18-inch size for 30 Holders and 15 cents.
22-inch size for 40 Holders and 20 cents.

See Page preceding and following.



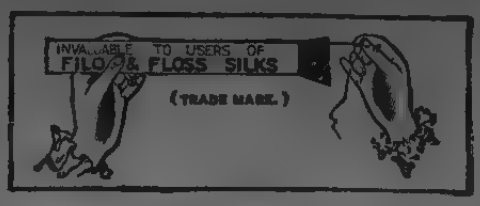
Save Your Empty Holders.

THEY ARE WORTH SOMETHING TO YOU.

THE BRAINERD & ARMSTRONG COMPANY,
100 UNION ST., NEW LONDON, CONN.

SAVE YOUR EMPTY HOLDERS.

THEY ARE WORTH



SOMETHING TO YOU.

In addition to the Prizes offered on the two preceding Pages we offer on this Page

SOME OTHER PRIZES.

Our Latest Sample Card sent for 20 Holders and 10c. to cover postage and wrapping.

Our 1909 Embroidery Book with Colored Plates CXXXIII to CXL, we send to any address for 16 Holders and 8c. to cover postage and wrapping.

Our 1908 Embroidery Book with Colored Plates CXXV to CXXXII we send to any address for 16 Holders and 8c. to cover postage and wrapping.

Our 1907 Embroidery Book with Colored Plates CXVII to CXXIV, sent for 16 Holders and 8c. to cover postage and wrapping.

Our 1906 Embroidery Book with Colored Plates CIX to CXVI, sent for 16 Holders and 8c. to cover postage and wrapping.

Our 1902 Embroidery Book with Colored Plates LXIX to LXXXIV, sent for 16 Holders and 6c. to cover postage and wrapping.

Our 1901 Embroidery Book with Colored Plates LIII to LXVIII, sent for 16 Holders and 6c. to cover postage and wrapping.

Our Illustrated Lessons in Embroidery Stitches giving instructions for making all embroidery stitches, sent for 10 Holders and 4c. to cover postage and wrapping.

Our Knitting and Crochet Book with over 140 pages, sent for 12 Holders and 6c. to cover postage and wrapping.

Our Popular "Blue Book" sent for 6 Holders and a 2c. stamp to cover postage.

Our Catalogue and Waste Embroidery Book sent for 4 Holders and a 2c. stamp.

Skein Booklet, a device with stiff cardboard covers for holding skeins of Silk, sent for 10 Holders and 4c. to cover postage and packing.

Half Ounce Package of Waste Embroidery Silk, any assortment—Nos. 1, 2, 3, 4 or 5, as described in our Waste Book—sent for 20 Holders and 10c. to cover postage and packing.

One Bunch of 25 Skeins of Plain Embroidery—not wash silk, but the old style common embroidery, assorted colors, sent for 10 Holders and 8c. to cover postage and packing.

NOTICE.—The same Holders that are exchanged for any of the above Prizes will also be counted to your credit in the contest for the Cash Prizes. (See second page preceding.)

SAVE YOUR EMPTY HOLDERS.

THEY ARE WORTH

SOMETHING TO YOU.

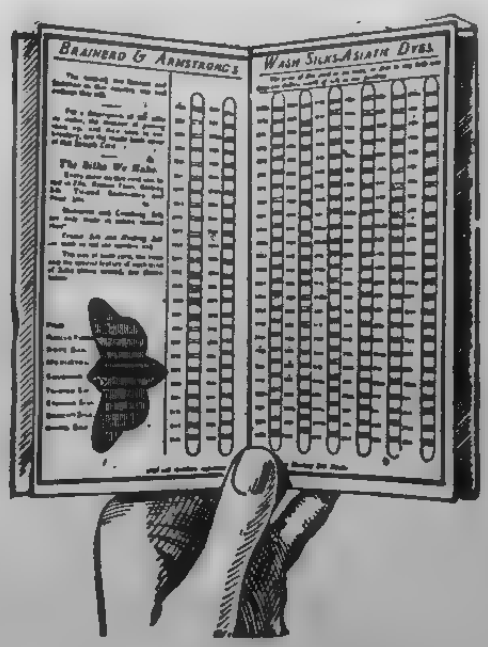
THE BRAINERD & ARMSTRONG COMPANY, 100 UNION ST., NEW LONDON, CONN.

FOR BEST RESULTS AND INTELLIGENT WORK,
EVERY EMBROIDERER, KNITTER, OR CROCHETER SHOULD HAVE
A COPY OF OUR

NEW SAMPLE CARD.

SHOWS SAMPLES of each of the following Threads and ALSO ALL THE COLORS in which they are Dyed:

"Asiatic" Filo Selle.
"Asiatic Roman" Floss.
"Asiatic Caspian" Floss.
"Asiatic" Twisted Embroidery.
"Asiatic" Rope Silk.
"Asiatic Art Rope" Silk.
"Asiatic Honiton Lace" Silk.
"Asiatic" Outline Silk.
"Victoria" Knitting and Crochet Silk.
"Hamburg" Knitting and Crochet Silk.
Darning Silk.
"B. & A." Crochet Silk.



PRICE 20 CENTS.

Ladies who already have one of our Sample Cards can know that it is the **latest** card if it shows the shaded colors 2901 to 2908 inclusive, in which we dye "Caspian" Floss. Earlier cards do not show these new colors.

THIS NEW CARD WILL ENABLE YOU to see at a glance what shades are made, and to decide upon those best suited to your work. If you have this card, you can order our silks by number from your own storekeeper, or, where you cannot get them in your own city, from a more remote dealer who carries a line of our goods.

WE MAIL THIS COLOR CARD to any lady for 20 cents in stamps, although it costs us much more than this amount. The reason we are willing to send it at this low price is because we have found from past experience that any lady who once has our card and uses our silks, will always thereafter insist on having Brainerd & Armstrong's Wash Silks and will take no other.

We send this card to any address for 20c. or for 20 of our empty Holders and 10c. to cover postage and wrapping.

THE BRAINERD & ARMSTRONG COMPANY,
100 UNION STREET, NEW LONDON, CONN.

Specially and Perfectly Designed for Silk Purses.

MANUFACTURED WITH THE RIGHT TWIST AND STRENGTH FOR KNITTING AND CROCHETING THESE ARTICLES.

Has Lustre and Firmness.

Gives Shape and Durability.

Brainerd & Armstrong's

SILK PURSE TWIST.

This three cord thread is easy and delightful to use, either with or without beads, for Purses, Work Bags, Chatelaine Bags, Opera Bags and similar articles. Black No. 612 with beads makes a most rich appearance. Some of the other most popular colors are:

Pure White,	***Drabs,***	***Pink,***	***Light Blues,***
Cream White,	***Slates,***	***Scarlets,***	***Purple,***
Steel Grays,	***Yellow,***	***Green,***	***Black.***

In purchasing, be sure that either the word "VICTORIA" or our name "THE BRAINERD & ARMSTRONG CO." appears on each spool. This silk and our Knitting and Crochet Silk are the silks "par excellence" for making Silk Purses. It is not safe to accept any substitutes.

The Brainerd & Armstrong Co.

FACTORIES AT NEW LONDON, CONN.

BRAINERD &

ARMSTRONG'S

Silk and Satin

Linings

IN THE HOMES reached by our Embroidery Books, where the superiority of our embroidery and sewing silks are already well known from daily use, we believe that there are those who would like to have their garments lined with a Silk Lining as superior to other linings as our embroidery and sewing silks are to other silk threads.

We manufacture such High-Grade Silk and Satin Linings for tailors' use in lining men's coats, ladies' jackets, skirts, furs, etc. It would be a favor to us and a real economy to yourself if you would ask your tailor to use our Silk Linings in your next garment. Is there any more reason why you should allow the tailor to select the lining for your garment, than why you should allow him to select the exterior material. The wear and satisfaction that you will get from a garment depends as much upon the inside lining as upon the exterior.

Any coat, jacket or skirt supplied by a tailor or dealer with one of our tags (like the one above) stitched to the silk lining is sure to give you the BEST VALUE, BEST SERVICE and BEST SATISFACTION.

If your tailor does not use our Silk Linings, we hope you will direct his attention to the fact that

Brainerd & Armstrong's

GUARANTEED

SATINS

36-Inch Width

Are the Most Satisfactory and Longest Wearing Lining Obtainable. Rich in Appearance, Fine in Texture, Wonderful in Brilliancy, Style, Beauty and Wearing Qualities.

TAILORS CAN OBTAIN SAMPLES AND FULL INFORMATION by writing our nearest Salesroom or Selling Agent at the addresses given on the title page of this book.

The Brainerd & Armstrong Co.

PAYSON'S INK.

The Oldest. ——— The Best.

70 YEARS.

All Family and Personal Linen should be Indelibly marked, and nothing is so Reliable and Satisfactory as

Payson's Indelible Ink

The name Payson's has been a "Household Word" for over half a century. A single initial even, saves confusion in sorting articles sent to the wash and often prevents loss.

THE "ORIGINAL BRIGGS CRYSTAL MARKING PEN," established over 30 years, will be found convenient for COARSE Marking. **Price 25 Cents.**

PAYSON'S INK SEPARATE, PRICE 25 CENTS. The above sold by druggists and stationers everywhere. If your dealer does not keep them, they will be sent at the above prices, postpaid, by

A. L. WILLISTON, Manufacturer,

Northampton, Mass.

Payson's Ink received the **Highest Award** Medal and Diploma at the Centennial, Philadelphia, 1876; World's Fair, Chicago, 1893; Quebec, 1897.

Always in RED and YELLOW Wrappers.

For Lining Your Garments

The most satisfactory and longest wearing Lining obtainable. Rich in appearance, fine in texture, wonderful in brilliancy, style, beauty and wearing qualities.

The wear and satisfaction that you get from a garment depends as much upon the inside lining as on the exterior. This is true whether the garment be a coat, a jacket or a set of furs. The leading manufacturers of ladies' cloaks and suits in the United States are lining the garments they make with "B-AND-A" SATINS because in the stress of competition, the garments must give better wear and service than those of their competitors in order to remain popular. If you use "B-AND-A" SATIN for your next lining, it will please you better and give you better wear than any you have ever used. Just insist that your dealer furnish you with

Brainerd & Armstrong's

GUARANTEED

SATINS

36-INCH WIDTH

Furnished in Black, White and All Popular Colors

EVERY WOMAN

Has use for such lining as this. If she is not lining a new garment, she is sure to have some cloak, coat, jacket or set of furs, in which the old lining begins to look shabby, where a new lining will make the garment look as good as new. She should ask her dealer for "B-AND-A" SATINS in one of the following qualities:

"B-and-A" Satin—Quality 2210, 36-inch, is an extra fine grade produced to meet the requirements of those who wish a Satin embodying the highest perfection in absolutely every detail. **Price, $1.50 per yd.**

"B-and-A" Satin—Quality 2220, 36-inch, is fine quality and in large demand with the most particular trade. It is high-grade and will measure up to the highest expectations. **Price, $1.25 per yd.**

"B-and-A" Satin—Quality 2230, 36-inch, is a most popular grade and one widely used. It has all the good qualities enumerated elsewhere in this circular as belonging in common to all our "B-AND-A" SATINS. It will be found thoroughly satisfactory in all respects. **Price, $1.00 per yd.**

[TRADE MARK.]

See that the word "B-AND-A" is woven in the selvage.

THE BRAINERD & ARMSTRONG C

100 UNION STREET, NEW LONDON, CONN.

ASIATIC DYES
FILO SELLE
ASIATIC DYES
FILO SELLE
PULL THE THREAD LIKE THIS
PULL THE THREAD LIKE THIS
PULL THE THREAD LIKE THIS
"ASIATIC" FILO SELLE
"ROMAN FLOSS"
FILO SELLE
ALL COLORS OF OUR WASH EMBROIDERY SILK ARE GUARANTEED TO BE ABSOLUTELY FAST
WE USE NEITHER POISONOUS CHEMICALS NOR DRUGS OF A DANGEROUS NATURE IN DYEING THEM
THE BRAINERD & ARMSTRONG CO.
NEW LONDON CONN.

DEAR MADAM:

If you are pleased with this copy of our Book, and think it well worth the small sum charged, then we should esteem it very much if you would cut out the three advertisements below (cutting along the lines) and enclose them, one each in the next three letters that you write, to any of your lady friends interested in embroidery.

Yours very truly, THE BRAINERD & ARMSTRONG CO.

BRAINERD & ARMSTRONG'S

New Embroidery Book

For 1910

Now Ready. Just Published for 1910.

Entirely New and Up to Date.

EMBROIDERERS

Have never been disappointed in our previous books. This excels them all and no embroiderer is wise to start new work without this book. It is full of new ideas and designs. It is invaluable as showing what and how to embroider. Contains over 125 pages; hundreds of illustrations; complete instructions for them all; diagrams for beginners.

Colored Plates showing how to embroider popular flowers, Centerpieces, Doilies, Sofa Cushions, etc., in Wallachian, Coronation Braid, Eyelet, Mountmellick and Stylish Stencil Effects.

Luncheon Sets. Library Scarfs.
Bureau Sets.
Hemmed and Drawn Work Squares.
Dainty Christmas Novelties.

SEND TODAY and get an early copy. Don't commence your fancy work without the book. Send 16 cents. Ask for "1910 Book." Address

THE BRAINERD & ARMSTRONG CO.,
100 Union Street, - - New London, Conn.

[SEE OTHER SIDE.]

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100 Union Street, - - New London, Conn.

[SEE OTHER SIDE.]

BRAINERD & ARMSTRONG CO.,

100 Union Street, New London, Conn.

For the enclosed 16 cents in stamps please send a copy of the new "Embroidery Lessons with Colored Studies" for the year 1910, as advertised on reverse side, to the following address:

Name .....

Street or Post Office Box .....

Town or City .....

County .....

State .....

[SEE OTHER SIDE.]

BRAINERD & ARMSTRONG CO.,

100 Union Street, New London, Conn.

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[SEE OTHER SIDE.]